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LITERATURE

Notes on the Early History of the Vulgate Gospels. By Dom John Chapman, O.S.B. (Oxford, Clarendon Press.)

DOM CHAPMAN has bestowed great labour on this book. He shows himself acquainted with the recent literature which deals with the subjects he discusses, and his own scholarship is equal to the task he has undertaken. But it is difficult to form an accurate idea of the results which he thinks he has attained by his inquiries, or the value of these results. He begins his Preface with these words: "This essay does not aim at any form of completeness, and is published only in the hope that it may be found suggestive." He calls his book "Notes," and it has the inconsistencies natural in notes jotted down at various times. Thus he remarks:—

"It is evident that this Codex Grandior contained three lists, and that its text corresponded to the third list, that of the *antiqua translatio*. It contained the Old Latin version of the Old Testament with the 'corrections of St. Jerome' wherever that Father had edited a translation from the Septuagint, as in the case of the Psalms, Job, Chronicles, and the books of Solomon." He gives no authority for this statement, but in a note on it he says: "Cassiodorus evidently believed St. Jerome to have revised the whole, as St. Jerome indeed implies." The note contradicts the text. The probable explanation of this is that the statement in the text was penned after the author had been reading the second part of the life of Jerome by Grützmacher. This biographer endeavours to prove that Jerome revised only those portions of the Old Testament mentioned by Dom Chapman, and did not revise the other portions. But Dom Chapman afterwards consulted Mr. White's

article on the Vulgate in Hastings's 'Dictionary of the Bible,' and saw in it quotations from Jerome which assert that he had revised the whole, and so he inserted a note which conflicts with his assertion in the text.

The book contains a large number of tables which the author has prepared in support of his conjectures. It would need a great deal of time to compare all these tables with the sources from which he has made them, and it would be natural to regard them as accurate. But Dom Chapman in his frankness creates a suspicion that they cannot altogether be trusted. In his Preface he acknowledges his indebtedness to friends who have helped him, and among others to Mr. Turner. He thus describes his obligations:—

"Especially Mr. C. H. Turner, who by his detailed annotations has saved me from innumerable obscurities or repetitions, and from many blunders, due to carelessness or ignorance, and has also provided valuable information."

The question suggests itself, Has Mr. Turner carefully revised all these tables, and is he responsible for their accuracy? or do some traces of the author's carelessness or ignorance still remain? Dom Chapman states: "I know the result must be full of errors."

The peculiarity of the book which must cause its readers and critics much perplexity is that there is a continual recourse to conjecture. There are two classes of these conjectures. The one that is predominant throughout the book consists of conjectures that fill up blanks in history where there is no historical testimony of any kind and nothing from which the conjecture might start. The author is himself conscious that these conjectures are baseless, but he evidently delights in them. Here are specimens of his remarks on some of them:—

"Now when St. Victor tells us that he found the Diatessaron by chance we do not gather that he bought it by chance. Rather he found it among some books he had about him at Capua. It is natural to suppose that he found it in the same collection of Greek Christian writers upon which he drew for his scholia on the Pentateuch and for other writings. It is probable that he did not form this collection himself, as he did not know what it contained. It is obvious, therefore, to hazard the guess that he inherited from his predecessor St. Germanus a library of Greek Fathers."

"If Lerins was the monastery of his choice, it may well have been the chosen school of Eugippius also. Direct proof, however, that Eugippius was ever at Lerins or that he borrowed any customs from thence is wanting."

"So far Liturgical results. For the history of the Vulgate we get the conclusion that the Vulgatized Old Latin of the Pauline Epistles in F was very likely copied from a Lenerine codex borrowed by Victor from Eugippius."

"I venture to conjecture that Z is really one of the books brought to England by St. Augustine or his companions, though its history is quite unknown."

And the author concludes his work with 'A Conjectural History of the Prologues.'

He himself thinks that some good might come out of these endless conjectures. He writes:—

"These, I have said, are conjectures and are very far from being proved. I put them forward as a contribution towards the solution of a problem which interests me greatly";

but he does not suggest how they are to help the solution.

The conjectures forming the second class start from some assertions in ecclesiastical authorities, but they are nearly as baseless as the others. There is no direct historical evidence in regard to the subjects of the conjecture. Yet Dom Chapman ends in three prominent cases with guesses which he regards and treats as ascertained facts.

The first is the connexion of Cassiodorus with the Codex Amiatinus, the magnificent codex prepared by Abbot Ceolfred, at Wearmouth or Jarrow, at the end of the seventh or beginning of the eighth century, and sent by him as a present to the Pope in 715 A.D. The connexion of this codex with Cassiodorus has been discussed with great clearness and fairness by Mr. H. J. White in the second volume of 'Studia Biblica.' The arguments which suggest a Cassiodorian connexion are set forth, and then the difficulties are presented. Dom Chapman does not attempt to meet these difficulties, but pushes them aside by means of a conjectural history of the action of Cassiodorus with regard to the codices of the Bible which he possessed. The arguments for a Cassiodorian connexion are based on resemblances between the Codex Amiatinus and codices in the library of Cassiodorus. Dom Chapman treats the differences as arising from mistakes of transcribers or otherwise. Thus he says: "The scribe has wrongly counted LXXI."; "The variation in the orders of the groups as given in the 'Institutio' must be an oversight." Similar sentences to these abound. Besides this, he makes assertions for which he quotes no authority. Thus he says of a Codex Grandior mentioned by Cassiodorus that it "was written by order of Cassiodorus in the extreme south of Italy." He afterwards quotes the words of Cassiodorus which refer to this codex. Those that refer to the writing of the codex are these: "Hic textus multorum translatione variatus.... Patris Hieronymi diligenti cura emendatus, compositusque relictus est." Probably "relictus" should be "religatus." Dom Chapman does not quote the words that follow: "Ubi nos omnia tria genera divisionum iudicavimus affigenda." The apparent meaning of these passages is that the codex consisted of various leaves with different translations, and that these were amended by Jerome, put together, and left by him or bound by him. The work therefore belonged to Jerome, and the part which Cassiodorus had in it was affixing to it the three kinds of lists of the Bible which he has described in his 'De Institutione.' It may be gathered from a previous expression in the same chapter that the

volume thus put together had various other lists or arrangements of the books of the Bible. If the book belonged to Jerome, then all Dom Chapman's conjectures are wide of the mark.

The second person in regard to whom Dom Chapman reaches certainty through various conjectures is Eugippius. The whole basis of these is a note at the end of the *Echternach Codex* of the Gospels belonging to the eighth or ninth century. The note is "*proemendavi ut potui secundum codicem de bibliotheca eugipi præsbyteri quem ferunt fuisse sc'i hieronimi.*" Then follows a date which Bishop Wordsworth takes to be equivalent to 558 A.D. No indication is anywhere given as to the person who wrote the note. Dom Chapman thinks that the tradition mentioned in the note that the codex belonged to Jerome is inaccurate. If it is accurate, his guesses in regard to it would be vain. He begins by fixing the author of the note: "Why should not Cassiodorus himself have been the author of the note?" Having asked this question, he assumes afterwards that Cassiodorus is the author of it, and he can tell the exact place in which the note originally appeared, though the book itself to which he refers is entirely lost. It "reproduces a note made by Cassiodorus himself at the end of the text of the four Gospels in the seventh volume of the nine." Then he deals with the name Eugipi. There might be many of that name, but our author feels certain that it was the Eugippius who was the author of the 'Life of Severinus.' Cassiodorus knew him personally and gives him a good character. The codex is said to be a codex from the library of Eugippius. The conjecture, therefore, is put forward that the codex was written by Eugippius or under his direction and that the text of it was his text. But where was the library of Eugippius? That monk lived in Noricum and various other parts of the world. Dom Chapman takes no note of this, but fixes the spot as Lucullanum, because Eugippius presided over a monastery there in his later years. Then he wishes to connect Eugippius with Lerins. No testimony exists to this effect. But a monk connected with Lucullanum had been in Lerins, and thus Eugippius was connected with Lerins. And so conjecture proceeds till certainty is gained, and much is said of a Cassiodorian and Eugippian text.

Dom Chapman does not explain to us what good can be got from this method of securing facts. Cassiodorus was not a textual critic. From his own statements it is certain that he amended the old MSS. which he possessed; he amended them, however, not for the purpose of establishing the true text, but to remove errors in grammar and style. And Eugippius was totally unfit to edit a Latin book, for his 'Life of Severinus' proves that he lived in the world of the miraculous, without being able to weigh evidence or distinguish fact from fiction.

The third case in which Dom Chapman reaches absolute certainty through con-

jecture is the most curious of all. In many of the MSS. of the Vulgate there is a preface or *argumentum* to each of the Gospels. Dom Chapman calls these prefaces Prologues, and his interest in them seems to be overwhelming. "Some," he says,

"may expect this section to be completed in the words, 'The Prologues have no meaning'; but this would be an exaggeration: they have, though not much. Once, at the age of twenty-two, after reading Hegel for ten hours a day for three days (a feat I have never tried again), I said to myself: 'Now or never is the time to attack Browning'; and the next day I made a desperate effort, which I have never ventured to repeat, to digest 'Sordello.' I regret to say that utter bewilderment was the only result. And yet for sheer blackness and incomprehensibility neither Browning nor yet Pindar is in it with the Prologues. But in middle age one is more persevering, and I have the audacity now to propose to translate and explain these masterpieces of the art of concealing one's meaning."

Accordingly he has edited the four Prologues with a large *apparatus criticus*. He has also translated them and commented on them. The amount of labour he has bestowed on them is very great. He cannot be depended on as a translator when he comes to dogmatic passages. Thus, for instance, he renders "*ostendens unum se cum patre esse, quia unus est,*" "Showing Himself to be of one Nature with the Father, since He is one Person with Him," where the dogmatic words "Nature" and "Person" do not belong to the obscure author, but are inserted by the translator.

Dom Chapman's conjecture starts from his notion of the dogmatic opinions of the author of the Prologues. He says:—

"It is also quite evident that the writer has certain peculiar theological views which he wishes to support; but unless they are previously known, they are so difficult to discover, that from the fifth century till the nineteenth the Prologues have been looked upon as positively orthodox."

In other words, Popes and cardinals, ecclesiastical scholars, and all other theologians have been deceived by the obscure author. But now the writer lifts the veil. The first step in the process is induced by an essay on these Prologues written by Peter Corsen. This scholar maintained that the Prologues were Monarchian, and as he believed that the evidence was conclusive that they were older than Jerome and belonged to the first portion of the third century, he looked for an explanation of the Monarchianism in Praxeas and heretics of the third century. The next step in the process is made from another quarter. Prof. Karl Künstle has, in his own opinion, cleared up some very important points in Church history by conjectures crystallized into certainty. He thinks that he has proved in a pamphlet on the subject that the famous verse in the First Epistle of St. John, "There are three that bear record in heaven, the Father, the Word, and the Holy Ghost: and these three are one," was a forgery made by Priscillian,

who was decapitated for heretical opinions on the Trinity. The same professor in his 'Anti-Priscillian' also thinks that he has discovered that the Athanasian Creed was directed against Priscillian and his followers. Dom Chapman has read this work. It has inspired him with the idea that Priscillian is the author of the four prologues. The plan which he adopts to prove this is by showing that the language of the Prologues is like the language of Priscillian, and he makes long quotations to exhibit this. Almost the first is this. The words "*Unus ex discipulis Dei*" occur in the Prologues. He finds in Priscillian a parallel to this in the words "*nullus e nostris, multi ex his.*" The great majority of the extracts are of this nature. He assumes that Priscillian did not borrow from the Prologues; that none but he could write in the style of the Prologues; and that the Prologues must be the work of Priscillian, and not of any of his followers, if they contain expressions that seem to indicate Priscillianism, though he adds: "No doubt any of these expressions might bear a Catholic interpretation; but taken as a whole they shed a lurid light upon one another." But he says elsewhere: "In the following examination I assume a Priscillianist meaning throughout."

The conjectures of Prof. Künstle and Dom Chapman present Priscillian as having had a marvellous effect on the Christian Church. According to them, it was this heretic who forged the verse in the Bible that has been continually quoted as the surest proof of the Trinity. It was the teaching of this same heretic that occasioned the production of a creed which has caused endless wranglings among pious Christians, and still vexes a large number of them. It was further, this heretic whose prefaces to the Gospels have been inserted in innumerable MSS. and editions of the New Testament from the fourth century to the present day, with his heretical opinions stated so cleverly in them that their heterodoxy was not detected by any one throughout the centuries, and has been discovered only within recent times.

One might imagine that Dom Chapman would form a high idea of such a writer's ability, but this is not so. Being absolutely certain that Priscillian is the author of the Prologues, he has framed an estimate of the man from the contents of these documents which runs thus:—

"The foregoing investigation has shown us that nearly all Priscillian's information is worthless, fragmentary, third hand. His ignorance is more remarkable than his knowledge. We can hardly help inferring that he knew no Greek."

If Priscillian were alive now, it would doubtless be a consolation to him to know that Dom Chapman treats his own contemporaries in the same style. He says of Corsen, his predecessor in scenting Monarchianism in the Prologues: "His main theses exhibit a lack of common sense and of the critical faculty which is simply phenomenal."

A Chronicle of Friendships, 1873-1900.
By Will H. Low. (Hodder & Stoughton.)

Mr. Low's 'Chronicle' is mainly concerned with reminiscences of R. L. Stevenson and his less-known cousin the art-critic, R. A. M. Stevenson. The five hundred large pages cover a good deal more than the friendship of these two, and include a good many more names and memories; yet undoubtedly, if it had not been for the Stevensons, the 'Chronicle' would not have been written.

Mr. Low was a student in the Atelier Duran in Paris in 1873, and there and elsewhere he met many young ardent spirits bent on the same business. Some of these were American, others English; fewer, oddly enough, were French. The coterie existed in Paris, at Barbizon, at Grez, and of its numbers were R. A. M. Stevenson and Mr. Low. Robert Louis Stevenson drifted into it, not by reason of any leaning towards paint, but by good-fellowship and his ties of affection with his cousin. Mr. Low indeed denies to the writer any real interest in or sympathy with pictures: "But of love of form and colour, with which the painter is chiefly concerned, he had little care." His cousin declared that "Louis never looked at a picture or statue except from a literary point of view"; but Mr. Low demurs to this as too comprehensive.

However, in 1875 R. L. Stevenson is found established in the painters' colony at Barbizon, helping to give zest to life there. Of that life Mr. Low gives a pleasant rambling account, perhaps at too great a length, for, as he admits on the threshold, "this is a chronicle of small unimportant happenings." Such interest as it has arises from the subsequent importance of one or two of the figures, and the evident enjoyment with which the chronicler recalls the little adventures of his youth. At the Hôtel Siron in Barbizon the Stevensons became transposed to Stennis aîné and Stennis frère, as far as Siron was concerned. Mr. Low's testimony is that R. L. S. did not appear to engage very seriously in work, and that he even rarely read the book with which he wandered about. No doubt this was a time of absorption for him, and the impressions he took then bore fruit later in many ways. How much he was under the influence of these impressions is clear to any one familiar with his work. 'The Wrecker' starts out of them from sundry experiences in Paris, and it closes in either Barbizon or Grez. Some of Loudon Dodd, as Mr. Low confesses, was drawn from himself. In later years, when Stevenson was endeavouring to regain health in America, Mr. Low again saw a great deal of his friend; and he has succeeded in making his memories of these later times more vivid. The R. L. S. of Barbizon is, it must be confessed, something of a shadow, a hardly realized personality. In those days he was dominated and dwarfed by the pervading individuality of his older cousin. Here is Stevenson's explanation of his

avoidance of the feminine element in his stories:—

"He said that no sooner had his mind conceived a subject in which women entered than the natural sequence of events and situations, which the best of women in their relations to men might find in life, seemed fraught with danger. 'There is one standard imposed for the treatment of men in literature, and a totally different one for women, in our modern English view,' he insisted, 'and this false and contradictory limitation tends to produce an illogical and unreal result in the work of art.'"

Mr. Low introduced Stevenson to General Sherman, who took him for one of his boys; had never heard of his writings, except through a stage version of 'Dr. Jekyll and Mr. Hyde'; and tried to get him to buy his book.

Of R. A. M. Stevenson Mr. Low gives a more faithful, and perhaps a more affectionate, portrait. His appreciation of his conversational powers is uncommonly similar to that of R. L. S. in 'Talk and Talkers':—

"Not that his talk was controversial; it began on a plane far above argument; with careless generosity granting all that you would give your life blood to maintain, and then by twist and turn, with an apparent and honest intent not to dismiss the smallest subject before every phase of it was carefully examined, your premisses would suddenly give way and the principles of years would lie in ruins at your feet, while, guided by his skilful hand, you soared the blue empyrean of speculative thought."

The French poem on p. 289 will come as a surprise to most of those who knew "Bob" Stevenson.

Mr. Low writes with admirable discretion and taste, and he writes extremely well to boot. He affords us amiable glimpses of Millet and other French painters, and he has a good deal to record about the foundation of the American Art Association and the advance of art in the United States generally. But it is his personal memories which give point and character and a pleasant flavour to the book.

The Gilds and Companies of London. By George Unwin. (Methuen & Co.)

THAT Mr. Unwin, the writer of the present volume, is well qualified to treat of the Gilds of London and their later development as the Livery Companies, has been proved by his able work on 'Industrial Organization in the Sixteenth and Seventeenth Centuries' (Clarendon Press, 1904), his lectures in connexion with the London School of Economics, and his recent appointment as Lecturer on Economic History in the University of Edinburgh. That he has also spared no pains to render his work as complete as possible is proved by frequent references to the series of Calendars of civic records published by the Corporation of the City of London, as well as to various works by eminent Continental authorities on the subject of Gilds generally.

Mr. Unwin is an original thinker, and some of his statements are calculated to upset preconceived ideas of the ordinary citizen. Thus the distinction between a "trade" and a "craft" Gild, as it appears to the lay mind, becomes almost obliterated in view of a statement by Mr. Unwin to the effect that a craftsman was not necessarily a manual worker in the Middle Ages—that the term "craft" signified "a trade or calling generally, and the typical member of a craft was a well-to-do shopkeeper or a tradesman," although he may possibly have gone through an apprenticeship to the manual side of his craft (p. 62). Mr. Unwin thus considers "craft" to be synonymous with "art" and "mystery."

Again, the commonly accepted view that men of the same mystery associated themselves together mainly for the purpose of regulating their trade or handicraft, whilst satisfying their religious and charitable yearnings by placing their association under the protection of a patron saint and making ordinances for the relief of their poorer brethren, is scarcely recognized by Mr. Unwin. With him the order is reversed. He places the Gild or Fraternity in its religious and social aspect first, and describes the Fraternity as "absorbing" the Mystery (p. 103). He goes further, and declares that it was the "need of strengthening the social and religious activities of these fraternities" that justified the grant to them of charters of incorporation (p. 159). We confess ourselves unable to follow him to this extent; but if Mr. Unwin is right, we can only say that it was not the first time, nor the last, that religion was used as a cloak for strengthening the secular power of associations. More than once we find the "Yeomanry" of a Mystery or Livery Company—men who were free of a company, but not of its livery or "clothing"—forming themselves into Fraternities, of a more or less secret character, with the view of bringing pressure to bear upon the ruling authorities and bettering their own condition. Another somewhat startling statement by Mr. Unwin is to the effect that Fraternities were "in the habit" of registering their ordinances in the Court of the Commissary of London in order to secure their enforcement by the spiritual arm. It may have been so, but we should have liked more proof of the existence of such a "habit" than the two instances he supplies. One thing is certain: so long as the ecclesiastical courts confined themselves to regulating the Fraternity of a craft, all was well; but if they attempted to enforce their jurisdiction over the craft itself, the civic authorities at once interposed. An instance of the kind occurred in 1344, when a craftsman appealed from a judgment pronounced by a court Christian to a civic court, and won the day. On the other hand, the Fraternity embodied in a Mystery or Livery Company, whilst seeking the protection of the Church, was (to use Mr. Unwin's own words)

"largely free from ecclesiastical dominance

and its religious functions became so subordinated to its social activities that they could be entirely transformed at the Reformation without causing any serious break in the continuity of the company's existence."

The Act of 1547 (1 Edward VI. cap. 14) all but extinguished the Fraternity element of the Livery Companies, whilst it left the secular element untouched. By that time nearly half of the Companies that now survive had received charters of incorporation; the rest have been incorporated since the Reformation.

Mr. Unwin has much to say about the chartered Companies in their relation to the governing body of the City, and says it well. Some of the Misteries, on the strength of their charters, displayed so much independence that an Act of Parliament was passed in 1437, promoted probably by the City of London as the party most interested, requiring incorporated bodies throughout the land to bring in their charters for registration by the chief governors of cities, boroughs, and towns. The Court of Aldermen in the City was thereby enabled to continue to exercise control over the Companies, as formerly it had done over the unchartered Misteries. In the middle of the fourteenth century the Misteries had become differentiated as "the Greater" and "the Lesser." At the present day there are certain Livery Companies known as the "Twelve Greater Companies"; but how the number became thus limited we cannot say. There does not appear to be any ordinance prescribing the number or composition. From time to time the composition varied, until in 1516 the order of precedence of all the Livery Companies was fixed by the Court of Aldermen, and the first twelve in that order have been known from that day to this as the "Twelve Greater Companies."

Mr. Unwin has also something to say of the effect produced on the London Companies by the various monopolies created in the time of Elizabeth, and perpetuated under the Stuarts as a means of raising money without consulting Parliament. It is a story in which at least one Alderman of the City does not show to advantage. Lastly, Mr. Unwin gives a succinct account of parish Gilds or Fraternities having their origin for the most part in chantries, and so intimately associated with them that they shared the same fate at the Reformation.

Among the illustrations (thirty-seven in number) which enhance the value of Mr. Unwin's book is a plan of various churches, on which the Gilds are indicated by imaginary steeples; and in an Appendix he sets out the Gilds which received benefactions from citizens whose wills were proved and enrolled in the Court of Husting.

Although we may not always see eye to eye with Mr. Unwin, we have no hesitation in saying that he has produced the best book of its kind that we have seen, and we heartily commend it to every student of municipal as well as Gild history.

Folk-Memory; or, The Continuity of British Archaeology. By Walter Johnson. (Oxford, Clarendon Press.)

MR. JOHNSON has already established a reputation as a sound local antiquary by his work in collaboration with Mr. W. Wright on Neolithic man in North-East Surrey. The present volume will obtain for him full recognition as a writer on general archaeology. He is happy in his choice of a subject and of a title. The expression "folk-memory" is apt, founded on the accepted precedent of folk-lore, a word invented by the first editor of *Notes and Queries*. It is expressive, and likely, we think, eventually to become current. Mr. Francis Darwin, in his recent address to the British Association, having attributed the quality of memory to plants, its adaptation to the faculty by which mankind preserves a continuity of custom and thought through changes of race and of circumstance, and over long periods of time, seems legitimate.

The term "folk-memory," however, does not completely describe the contents of the book, which are more fully expressed in the sub-title. This is a fascinating subject. In science generally, cataclysmic theories have given way to the hypothesis of continuity; why should they not do so in archaeology? To the ordinary mind, the idea of steady progression is far more agreeable than any explanation of events can be which requires the introduction of disturbing causes; but the argument in favour of continuity leads the author over many rough places where the evidence in support of it is either obscure in itself, or the subject of doubt and controversy. On these matters he maintains the position which is necessary for the support of his theory of continuity; but he states with fairness the difficulties which lie in his path, and the opposite views which have been held by other authorities. The book may be read, therefore, with profit and satisfaction, by those who hold the catastrophic theories as well as those who are in full agreement with Mr. Johnson.

The first difficulty he has to meet in his argument for continuity is the question of the authenticity of the eoliths. He says truly that eoliths of some kind are logically demanded. He himself approached the matter as a decided sceptic; but upon inspection of the collections of Mr. Harrison at Ightham, he was persuaded that they include implements worked by an early race of low type. He contends that M. Boule has proved too much. If eoliths are produced by natural action similar to that of the machinery in the cement mills, they should be found in most river gravels; but they are not so found. He accepts the division of eoliths into two types, but is not prepared to assent without qualification to the four types proposed by M. Rutot.

An even greater difficulty in the way of proving continuity is the gap between the Palæolithic and Neolithic periods. He has to account for the change in fauna. This, he thinks, may have been

gradual. Arctic and temperate fauna exist side by side to-day. The cultural break is another problem. Neolithic man had lost the artistic faculty which produced in Palæolithic times spirited and life-like representations of men and animals. From the Palæolithic huntsman to the Neolithic herdsman and tiller of the ground is a long succession of steps that have been taken somewhere, and Mr. Johnson, though he admits that the affirmative cannot definitely be proved, inclines to the belief that they were taken here.

He is on surer ground when he points to the overlapping between stone and bronze, and between bronze and iron, and the fabrication of implements in the one material in styles suitable only to the other, as good evidence of continuity. He furnishes in tabular form a suggested correlation between the pre-historic ages, of which the only criticism we have to offer is that the table should be inverted, so as to proceed backwards from the later geological periods to the earlier. In comparing the finds in the British Isles with the classification of prehistoric periods now usual on the Continent, he adopts the convenient plan of substituting "ian" for the French "ienne" in the terminal syllables.

Turning from the works of man to man himself, and passing over *Pithecanthropus erectus* as still a subject of controversy, Mr. Johnson agrees with Prof. Beddoe that traces of Palæolithic man may be discovered in the modern populations of Wales and the West of England, though such traces are but faint; and with Prof. Ripley, that the primitive Neolithic type of man is still represented in our population in Devon and other parts; while survivals from the Bronze Age are widely spread among the remnants of the yeoman class. He accordingly repudiates the old teaching about the extermination of one race by another. Continuity is a key which he would use to open many secret chambers.

In discussing further links between the prehistoric and protohistoric ages, Mr. Johnson reaches the Roman period, and attaches more weight than is usually given to the presentation of his case by the late Mr. H. C. Coote, in what the author rightly describes as his illuminating volume on the Romans of Britain, as to the existence of Roman influence in our modern institutions, in gardening and agriculture, literature and art, and the continued existence in Saxon times of Romano-British folk, even as landed proprietors. Coote cites instances of this under the names of Luca, Æsica, and others apparently Roman.

Mr. Johnson connects the menhir or standing stone with the idol and the Christian cross on the one hand, and the Roman milestone and mediæval landmark on the other, and adopts the comprehensive saying of Mr. Clodd that "between Stonehenge and the fair cathedral whose spire we see as we return to Salisbury, the chain of continuity is complete." He is not without hope that the astronomical

investigations of Sir Norman Lockyer may lead to a working theory as to the significance of the megaliths.

The latter half of the book, comprised in chaps. viii. to xvi., deals with folk-memory in a more restricted sense, as applied to the transmission of fairy tales, superstitions, and traditions, and the manner in which the folk of the district account for such remains of ancient and mostly forgotten industries as exist in deneholes, lynchets, dewponds, white horse and other figures on the chalk downs, flint knapping, and the like. On each of these subjects Mr. Johnson has made a thorough study of the authorities, and has also devoted much time to personal investigation on the spot. He gives chapter and verse for all his statements, but avoids the confusing effect of foot-notes by collecting all the references at the end as chap. xvii. This method serves as a bibliography also. The references exceed a thousand.

NEW NOVELS.

The Flower of the Heart. By H. B. Marriott Watson. (Methuen & Co.)

IN a dedication to Mr. H. G. Wells the author observes: "You have long been wanting me, I know, to write a novel of modern life. Well, here it is.... I have turned my back fully on romance and adventure." The spirit certainly has been willing; and the weakness of the flesh is barely evident except in a romantic title, and an occasional floridity of writing, responsible for such a phrase as "(she) ended herself with garments."

In certain aspects Mr. Watson's story recalls 'The Market-Place,' that brilliant novel wherein the late Harold Frederic portrayed the financier of the nineties. In Sam Eversley and his colleagues we have a parallel picture, enlarged by judicious projections into the world outside Throgmorton Street. The hero attacks the society adjacent to his country seat with a zest in no way inferior to his raids upon the share market; and, furthermore, he has a young and beautiful wife whose charms provoke a tragedy that goes beyond the fortunes of her husband's companies.

Mr. Watson is at home in the City; less technical, though equally at home, in the country society where much of his story takes place. His financial adventurers are convincing creatures, and Mrs. Eversley is a successful portrait. Col. Devigne, the Colonial soldier and administrator, is, perhaps, an even superior presentation to these; while Frank Lassetter, Mrs. Eversley's lover and destroyer, would be more credible did he not perpetually spout poetry like the incorrigible old gentleman in 'The Knight of the Burning Pestle.'

A Prince of Dreamers. By Flora Annie Steel. (Heinemann.)

THE scene of this fascinating romance is laid at Fatehpur, the royal city which was built by the Emperor Akbar to commemorate the birth of his son.

Besides Akbar himself, who is the hero of the tale, we are introduced to several persons famous in history; for example, the great minister Abul Fazl; Prince Salim, who succeeded his father with the title of Jahangir; and Gulbadan Begum, the lady who wrote such interesting memoirs. There are also three Englishmen who carried letters of recommendation from Queen Elizabeth. One of these, William Leedes, a jeweller by trade, plays an important part in the mystery of a stolen diamond. The character of Akbar—than whom, perhaps, no wiser and profounder idealist ever reigned—is drawn with sympathy and imaginative power; and the minor figures are equally convincing. Mrs. Steel knows how to reproduce, in a way that few living writers can rival, the gorgeous colours, the subtle intrigues, the burning passions, and, above all, the dreamy philosophy and poetic atmosphere of the East. Here she has done it, perhaps, almost too well for the ordinary reader: the story, as a story, suffers from a certain diffuseness and excess of mysticism, though it has many thrilling episodes told with admirable directness and force, such as the account of the polo match in the tenth chapter. Among the songs and snatches of verse scattered through the volume are some of the best imitations of Oriental poetry that we have seen.

The Whispering Man. By H. K. Webster. (Eveleigh Nash.)

THIS American detective story is as ingenious as the best work of Anna Katharine Green. Its basis is the murder of a nerve-specialist in his private office during consulting hours. The reader's suspicion points at several persons, male and female, though he usually feels superior in deductive ability to the narrator, who is a lawyer. Detective stories triumph when they delight a taste for economy by producing electrical effects out of circumstances already familiar to the reader, and as there are two such effects in this story, it is a success.

Rachel Lorian. By Mrs. Henry E. Dudeney. (Heinemann.)

WE cannot but regret the almost exclusive devotion which Mrs. Dudeney has of late years shown to that "trite and piquant" theme, the *ménage à trois*; nevertheless, even the restricted views of life—and love—thus self-imposed cannot entirely neutralize the originality which is, perhaps, her best gift. It manifests itself especially in her choice of a situation—a wedding journey interrupted by an accident which permanently cripples the bridegroom. The blended heroism and ferocity developed by this calamity in the victim are as convincing as they are painful, and the three-cornered love-story which results is elaborated with the author's usual charm; yet the suggestion that the things she describes are of less importance to her than her manner of describing them is rarely altogether absent. The position throughout assigned

to religion as a useful *pis-aller* in adversity, but otherwise negligible, is of course in no way novel, but we hardly remember to have seen so frank a statement of the case. We admire the shrewd, but seldom ill-natured touches of humour in the delineation of subsidiary characters. The style suffers slightly from the influence of Mr. Henry James, also from grammatical lapses.

Lady Letty Brandon. By Annie E. Holdsworth. (John Long.)

MRS. LEE-HAMILTON shows much ingenuity in the construction of a tangled plot, and as regards the human element also she achieves no contemptible success. Her characters, the heroine especially, may not represent any very subtle study in psychology, but they seem alive, and our liking or disliking for them is in accordance with their creator's wishes. The story is founded upon the device, still popular in fiction, of mistaken identity, and in the ensuing complications an undue strain is often put upon our sense of probability, though rarely upon our interest or sympathy. There are some powerful touches of the uncanny order, degenerating occasionally into melodrama. The scenic background, Italian and English, is drawn with a pleasing effect.

The Capture of Paul Beck. By M. McDonnell Bodkin. (Fisher Unwin.)

HERE we have the later evolutions of a detective already favourably known to many readers. Mr. Beck is engaged in securing the downfall of a colossally stupid young man, and is opposed by a lady detective. The duel affords scope for a considerable display of ingenuity, and a triumphant close in the sentiment which the public loves. The whole is remote from life, but entertaining.

The Girl from Gatford. By Olivia Ramsey. (John Long.)

A MARRIED duke who, in pursuing the object of a pre-nuptial flirtation, finds himself on the brink of incest is an unusual figure, and as, in this novel, he dies by his own hand, he seems to plead for a niche in the memory of compassionate readers. Unfortunately, very little tragic power is evinced by the author. She shows a skill, not uncommon nowadays, in portraying fashionable worldlings whose principal emotions arise from the card-table; and the heroine's alimenteriness gives an almost original effect of comedy to one chapter. But the mechanism of the story is artificial; and as coincidence follows coincidence, it becomes clear that the author is the victim of a false idea of what constitutes artistic ingenuity.

The Long Arm. By E. Phillips Oppenheim. (Ward, Lock & Co.)

THIS story, in which a man sets himself to ruin a band of swindlers who have spoilt his life, is a good specimen of the author's skill in sensational fiction. If

it hardly keeps up the promise of its first scene, which is strikingly dramatic, it is very readable throughout.

MILITARY BOOKS.

A Review of the History of Infantry. By F. M. Lloyd, Col., late R.E. (Longmans.)—As a comprehensive survey this book is worthy of high praise. The style is good; the general connexion between successive periods, with their alternations of line and column, shock and fire tactics, is well maintained, and the chronological treatment adopted probably the best. We find an ample Bibliography, and an adequate Index. There is an air of real scholarship about the volume which commends it as a textbook to be read not by soldiers only, but by all who accept the obligation of a citizen to defend his country.

The Tactics of Home Defence. By Col. C. E. Callwell, C.B. (Blackwood & Sons.)—Much has been written of late, and more thought, about the invasion of this country by a European enemy. To all Englishmen for whom national self-defence is something more than journalistic speculation or after-dinner argument we commend this book, written by a soldier of ability, who has already achieved success as a writer.

Col. Callwell discusses certain considerations which, according to his view, tend to determine the size, constitution, and movements of an invading force; but in spite of what he says, there are some who believe that, if a force ever comes at all, it will come in overwhelming numbers. The main thesis of his book is sound enough—that home defence is essentially based on local defence, and local defence on a proper knowledge of topography, and the trained capacity of officers to lead troops in enclosed country.

The work of the different arms is carefully discussed; and there are some pertinent remarks upon the need of a highly trained artillery, in view of the breaking-up of batteries, and the use of indirect fire, which the defence of this country would inevitably entail. Can the Territorial Artillery be expected to satisfy such requirements? The possibilities of cyclist operations are rightly emphasized in a separate chapter.

The work concludes with a useful discussion on positions, in which the excessive and unreasonable search for ideal ground, to the neglect of practicable though less perfect alternatives, is discouraged.

Active Service Pocket-Book. By Bertrand Stewart. Third Edition, Enlarged. (Clowes & Sons.)—The first two editions of this useful vade-mecum were so quickly exhausted that its reappearance has been welcome to all soldiers. Alike in class-room and in camp, the book has proved its worth anew; and the present edition, for all its increase from 425 to 932 pages, is still fit for the pocket, thanks to Oxford India paper. The new matter included (e.g. the sections on infantry attack and defence, transport, first aid to men and horses, conventional signs on foreign maps) is important for the completeness of such a work; and the information is given throughout in clear, concise, and readable paragraphs, with plenty of plates (186 in all). The Index is extensive. The whole is yet another proof of the manner in which the keen and competent amateur can and does assist the professional soldier; for we imagine there are few campaigners who will grudge this compendium a place in the very limited library which a haversack can contain.

The Second Battalion Royal Dublin Fusiliers in the South African War. By Majors C. F. Romer and A. E. Mainwaring. (A. L. Humphreys.)—This battalion, though its name is new (1881) and its place in the British Army List late (1862) and low (103rd), dates back to 1661, for it was raised to garrison Bombay, which King Charles II. received as part of his wife's dowry from Portugal. Battle honours in plenty, as the regimental book-plate here shows, fell to its share in the conquest of India; but it was in South Africa that the 2nd Royal Dublin Fusiliers as such received their baptism of fire, and won new names to set beside the old.

How they did it is told in this volume, with a modesty yet a sprightliness proper to Ireland, and not frequent in military history. The regimental officers and the rank and file of the British Army are admirable at their best; and much of the best is here. In the battle of Talana Hill this battalion formed the firing line; in the operations for the relief of Ladysmith it was repeatedly engaged as a part of the Irish Brigade of General Hart, who in some of his ideas might be called old-fashioned. We hear of "the General, conspicuous by a large red flag which a trooper carried behind him, moving wherever any opposition presented itself": advancing his brigade "in line of quarter-columns, and being as particular about the 'dressing' as if he were on Laffan's Plain." "His command," as the writer goes on, "hardly appreciated this smartness at the time," any more than they appreciated the arrangement of marches by the staff. "The fact is, staff officers do not understand marching." Your regimental officer, "who foots it alongside his company," "will tell you when a steady, swinging pace is being set that the men could keep up for ever; and he will also tell you when some long-legged officer in front is going four miles an hour, till some one suggests it is too fast, and he sinks into a slow and tiring two and a half." Truly, staff officers have much to learn; and they were not often omniscient in South Africa.

In the continual marching and occasional fighting of the "De Wet" stages of the war, the 2nd Royal Dublin Fusiliers had their fair share; and the brilliant affair of Zuikerbosch (July 22nd, 1900), when a little force commanded by Major F. P. English, of the battalion, and consisting of 180 Dublins, 110 Sappers, and 10 Yeomen, without guns, successfully defended a post against a superior force of Boers with four guns, won the emphatic approval of Lord Roberts.

There were not many pessimists in a battalion of this sort:—

"Throughout the war I only heard one man grumble sulkily, and only heard of one man who paid too great a regard to the use of cover.... Hardship, fatigue, stress of weather—everything was accepted as part of the general day's work, and as such cheerfully met and thoroughly done." There is the best tradition of the Army, worthily renewed.

The battalion went to Aden in 1902, and its share in the operations thereabout in 1903 is described.

In the appendix are given lists of casualties—it is worthy of note that only one officer who served with the battalion throughout the South African War escaped unscathed—and distinctions, complimentary telegrams and orders. The book is illustrated with portraits of officers, sketches and plans by Lieut.-Col. H. Tempest Hicks (who commanded the battalion with conspicuous success from 1900 to 1904), and a number of instantaneous photographs, which, minute though they be, represent the realities of a modern campaign.

OUR LIBRARY TABLE.

THOSE who remember "Sam Slick" as an after-dinner speaker in London when he sat in the House of Commons are aware that the "Blue-nose" judge was a man of influence. So was his son, Lord Haliburton, who was the author of the "military policy" of many politicians, notably Lord Randolph Churchill and Sir H. Campbell-Bannerman. With the former he fell out, as shown in Mr. J. B. Atlay's volume (Smith, Elder & Co.); with the Liberal Prime Minister he was on terms of confidential intimacy to the last. They were united in support of a "Cardwell system" that failed to carry out the essence of Cardwell's plan, and of a "short service" that had come to be the longest in the military world. Harcourt, too, was under the Haliburton spell, although Sir William's respect for the Tory Finance Minister of the South African war Sir, M. Beach, was not shared by Haliburton.

"He is a sort of Judas among Cabinet Ministers," wrote the latter. "He thinks he can use the purse to better purpose than they can, and therefore he discredits their administration. To have a member of the Cabinet criticising the possible demands of one of his colleagues before they are made, and insinuating that the administration is defective, is a little too much. He qualifies it by confessing his ignorance; but the proper course for an ignorant Cabinet Minister is silence! Criticism based on ignorance is well enough for a politician in opposition, but it comes ill from one of the Ministry. The bird is fouling his own nest." Such was the fate of all who dared to criticize "the War Office."

Writing to Haliburton, Campbell-Bannerman compared *The Times* to *The Eatanswill Gazette*, and asked concerning proposed military changes, one of which he afterwards defended when made by his own Secretary of State, Mr. Haldane:—

"Such men as Wolseley, Buller, Wood, Brackenbury, Grove, Neville Lyttelton—will they speak up, or will they bow their head? Their names would have great weight with the public."

It was more than policy which united "C.-B." and Haliburton: "There was something especially congenial to the son of Sam Slick in the pawky humour of the genial, kindly Scot."

Mr. Atlay has done his work well. He reveals some secrets, but they concern the days when Haliburton had retired, or, in the case of the Cabinet dissensions of 1896, was preparing to leave the War Office. The letter about them ends with the words: "These are the views of Haliburton of Tunbridge Wells, not of his namesake of Pall Mall! The Pall Mall man is only an official." There are sharp attacks by Haliburton on the late Lord Salisbury and on Mr. Arnold-Forster, but Mr. Atlay is impartial, and the late Secretary of State for War defends himself. Haliburton is quoted against the Defence Committee, but Mr. Atlay rightly explains the opposite opinion. In military finance Haliburton was a safer guide, and his case is well set forth: "To... changes which... swept away civil control over Army expenditure, Haliburton... offered a strong though unavailing resistance." The point on which Mr. Atlay is the most open to criticism concerns the so-called "short service" of the extended "Cardwell" term of years, and the working of the linked-battalion plan of infantry drafts for Indian service. There is misrepresentation in the statement "When the Conservatives came back in 1895, the question of Short *versus* Long Service was by no means a *chose jugée*." The eight-year term failed to yield a sufficient reserve to fill the ranks on mobilization, and is not short service. Those who desired some extension of service in the case of men for India were advocates not of long service

so much as of a far shorter service for the majority of our men, and were supporters of the three-year colour service of the Brigade of Guards. The Index is excellent, though we note a curious difference in the treatment of Privy Councillors among Haliburton's official friends: "Fawcett, Mr.," "Haldane, Rt. Hon. R. B.," "Wyndham, George."

Sketches from Life in Town and Country, and some Verses. By Edward Carpenter. (Allen & Sons.)—It would be an unintelligent Socialism which did not acknowledge Mr. Carpenter's right to live by his literary art. Though the impatience of his thought obliged him to follow Whitman in the outlawry of his poetic style, he proves in this remarkable volume that he is a cunning artist both in verse and prose. As a poet he proves himself capable of translating Sully-Prudhomme into creditable rhymed stanzas; and in rendering the 'Prolog im Himmel' to Goethe's 'Faust' he excels Bayard Taylor in humorous simplicity. He falls short, it is true, of perfection in the sonnet which he offers "to the Muse of measured verse on the occasion of adopting new forms"; but he may have wished, by rhyming "bason" with "hasten" in her presence, to console her for his departure from her choir. She might, however, recover her regret by reading 'The Footpath,' a poem in which, with lovely local colour, he suggests a child's first desolate sense of the strangeness of the universe. The sketches from life which precede the poems are admirable. No novel of the day presents rustic characters more amusingly than Mr. Carpenter's 'A Country Pub.' Its twenty-odd pages contain a group of notable characters.

Here and there a story is grey or horrible. 'Eliza Anne,' the tale of a girl blighted by morbid religion and unregulated altruism, is painfully convincing; but 'The Annals of a Slum-Family,' with its tenderness and humour, may be regarded as a salutary mixture. Some interesting biographical matter, including an account of a Socialist Congress at Paris in 1889, adds to the value of the book.

Modernism and Romance. By R. A. Scott-James. (John Lane.)—Mr. Scott-James seems to utter his most important message when he states that knowledge is the disease of to-day. We gather that he has a grudge against science for starving "some of the instincts and faculties of men" by its devotion to the study of matter, but he takes little trouble to show how religion is scientifically or even romantically approached. For instance, he does not oppose Sir William Crookes to Haeckel. His chapter on the 'Borderlanders' is inadequate, and one of the examples in it is very far-fetched. In the chapter on 'Popularity' we are told that "the success of Mrs. Thurston baffles critical analysis." Surely Mr. Scott-James undervalues his own critical ability. He suggests that self-consciousness is particularly characteristic of modern life, and confronts us with "the glorious spontaneity and outwaddness" of the Elizabethan age. As "spontaneity" was in danger of having its right hand struck off in those "spacious days" when Sir John Haywarde was imprisoned for his history of 'King Henrie VIII.,' despite Bacon's report to Queen Elizabeth of its freedom from treasonable matter, literary self-repression at least was not unknown to Elizabethans.

Limbo and other Essays, to which is added Ariadne in Mantua. By Vernon Lee. (John Lane.)—Some of the essays which constitute the greater part of this volume are reprints; others, with the little play 'Ariadne in Mantua,' appear for the first time. They

exhibit, in varying degrees, the peculiar graces of the author's talent. The capacity for simultaneous appreciation of past and present which renders her writings attractive attains, perhaps, its happiest expression in 'Ravenna and its Ghosts'; but it is a pervading quality of the book before us. Vernon Lee's cultivation of the "historic habit," which she recommends as adding a fresh element of happiness to existence, has not dulled her interest in contemporary things and people: the Socialists whom she treats with kindly intellectual scorn could not, among them, find a better argument against resigned acceptance, by "one half of the world (the larger)," of conditions condemning it to that "work from morning to night" which "is not in any sense living," than is provided by our author in the paper 'About Leisure.' A sense of the Spirit of of Place gives life to the dramatic trifle already mentioned, in which a studied artificiality of manner has been carried dangerously far. But if Diego and the Princess Hippolyta show themselves plainly as puppets in the hands of their creator, the Palace and lake of Mantua are full of vivid suggestion. The truth expressed in 'The Lie of the Land' will be endorsed by every thoughtful traveller; but in her gallant championship of Bernini and his school Vernon Lee will find fewer supporters. As a descriptive writer she has a charm for many, though we cannot treat her pretensions to philosophy seriously.

THERE is disappointment at the want of interesting new matter in the second volume of *Lettres et Documents... Murat* (Paris, Plon). The first volume of Prince Murat's Joachim-Murat papers, reviewed by us on June 20th, 1908, was of the highest importance, and showed the King of Naples in a new light. We still look forward to the volumes of this series that will complete the history of 1814-15 by filling gaps in the narrative of Commandant Weil. But the letters of 1801-3 now published are mostly known, and the new ones are dull; while the alterations and suppressed passages deal with matters both trivial and forgotten. At p. 489 there is an exception: the Vice-President of the Italian Republic, writing from the palace at Monza in September, 1803, to Murat, commanding in chief the French Army of Italy, who had just left Milan for Paris, says he "hopes he may believe that it may be possible that before 'returning to Italy' 'vous fussiez faire un petit déjeuner au thé à Londres.'" Melzi's spelling was almost as loose as Murat's, even when Murat was begging his great brother-in-law to be allowed to spend a minute "chès moy," or assuring Napoleon that the First Consul "me rendés asés de justice," and informing his master of an Italian "antousiasme" in which neither of them believed any more than in the "justice." The French of General Lannes was not much better. Writing to Bonaparte in 1802, the future Duc de Montebello describes the information he has received of "votre intantion de me faire arrêter."

The volume contains a great deal about the arrest of Marquis Carracioli by the French in 1803; many shrewd hints by Murat of the probability of "Mr. Nelson" landing a few "troupes" in Italy or Italian islands; and a letter from Murat to Admiral Warren during the Peace of Amiens, in which the hope is expressed that "la reconciliation des deux nations" may "affermir pour toujours la paix de l'Europe." Most of these letters and all the facts contained in them were known already.

THE bound volume of *The Dickensian* for 1908 (Chapman & Hall), which is the fourth, comprises among its more interesting con-

tents a "Special American Number," with sundry expressions of transatlantic opinion relative to 'American Notes' and 'Martin Chuzzlewit.' Of the latter the American portion is still, we are surprised to observe, regarded as "one of the most unsatisfactory features in all the work of the great writer." An article on 'The Individuality of Locomotives,' from *Household Words*, serves, in its comparatively laboured humour, to emphasize the inability of Dickens to bring himself into harmony with that particular phase of the new order. In the zealous collection and discussion of Dickensian minutiae the volume is well up to the standard of its predecessors, and should prove useful for purposes of reference.

Between the Twilights. By Cornelia Sorabji. (Harper & Brothers.)—The social aspect of Hinduism is so sinister to the ordinary English eye, and its mythology as viewed in native prints so repulsive, that no excuse is needed for a book which enables us to look at it with comprehension, if not sympathy. Two pithy sentences account for most of the injustices fostered by the Hindu: "Vicarious suffering with a woman for chief actor is one of the tenets of the male. Vicarious pleasuring with a man for chief actor the woman's [tenet]." As if the second tenet were not enough to blight Hindu women, superstition decides that the father of a Hindu girl who is not married before her twelfth birthday goes to hell. Hence proceed scandals, and suffering which our author has helped to alleviate. She introduces us to the wisdom of native sages. She knew a "wise woman" who wore Kali's necklet of skulls as symbols of "the Giants of wickedness whom [that goddess] has slain." Another sage, Truth-Named Singh, informed "Miss Sahib" that "there are three diseases in the world—Actual Sin," curable by good works, which, he added, are but "fetters of gold"; "Restlessness, to be cured by meditation; and Joylessness, to be cured by making occasion to give joy to others." This sage so mastered the Hindu injunction, "Never resent" that he preserved his composure while he was being kicked out of a railway carriage by an infuriated snob.

If there is a public in England which is interested in French memoirs, yet unable to read them in the original, the *Memoirs of the Comte de Rambuteau*, translated by J. C. Brogan (Dent), should be welcome. M. de Rambuteau, a Burgundian of good provincial noblesse, lived through three generations of amazing transition. He was born in 1781, when the old monarchy seemed secure on its ancient foundations, and he did not die until 1869, the year before the establishment of the Third Republic. During half his life he was prominently engaged in public affairs, and until he went into retirement after the fall of the Monarchy of July, he kept a record of the varying history of France, in which he was a not inconsiderable actor.

In 1808 he married the daughter of M. de Narbonne, who was one of the first of the noblesse to rally to Napoleon, having offered his services to the First Consul in 1803. Rambuteau followed the example of his father-in-law, and became a Chamberlain at the Imperial Court. The Emperor recognized that he had ability superior to that of a courtier, and he filled more than one important prefecture in annexed territories, being promoted to the Loire towards the end of the Empire. The Government of the first Restoration retained him in the public service; but as he warmly espoused the cause of Napoleon during the Hundred Days, he went into

retirement after Waterloo. In the reign of Charles X. he was elected to the Chamber as a member of the Opposition, and after the Revolution of July became one of the closest friends of Louis Philippe, and one of the pillars of the Orleans Monarchy. It was then, at the age of fifty-two, that he was appointed to the Prefecture of the Seine, holding that important post for fifteen years, until the proclamation of the Second Republic after the Revolution of 1848.

Amid much that is of the highest historical interest in his record of the later phases of the Revolution, the Empire, the Restoration, and the Monarchy of July, probably no portion of his 'Memoirs' is of greater value than the long memorandum which gives an outline of the results of fifteen years' administration of the city of Paris. Some of the works carried out by M. de Rambuteau were doubtless necessary for the growing needs of a great capital, and some of them contributed to its embellishment—notably the construction of the Avenue des Champs Elysées and the improvement of the Place de la Concorde. But it is clear that he was the precursor of Haussmann and his ruthless alterations of Paris. In the record of his Parisian improvements M. de Rambuteau explains why the Obelisk of Luxor stands in the middle of the Place de la Concorde. Louis Philippe decided to put it on that historical spot (which in his lifetime had frequently changed its name, and had been the scene of the most momentous dramas of the Revolution) because the column, not commemorating any political event, was sure to remain there. If the space were left vacant, the King said, some expiatory monument might be one day set up there, to be replaced by a statue of Liberty when a republic should succeed. M. de Rambuteau's description of his restoration of the Hôtel de Ville shows that he did not leave much of the venerable building to be destroyed by the Commune in 1871. The destruction of the panel pictures and painted ceilings was the real loss, as the romantic movement and momentary richness of colour almost Venetian in its splendour were better represented in the Hôtel de Ville than in the Louvre, at Fontainebleau, or at Versailles.

The translation on the whole is well done. Translation is both a difficult and an ungrateful art, and it is not surprising that in the English version of over 300 spacious pages there should be a few slips. "The Feast of Balthazar" should in an English book be, of course, "Belshazzar's Feast"; "Mme. Gaucourt" and "Tartare" ought to be Mme. de Jaucourt and Tarare. The phrase translated "officer of the Crown" should have been rendered "courtier." "I lost my election to the College at Macon" is a literal translation of a French electoral expression which is unintelligible without explanation, as also is the word "Cabinet" in its administrative sense. "The lobby which separated the Centre from the Left" should have been "the gangway." "A trend of wild excitement" is a curious rendering. In spite of some imperfections, such as those cited, the translation reads smoothly, and must have entailed a great deal of labour.

Is Light from Egyptian Papyri on Jewish History before Christ (Williams & Norgate) Dr. C. H. H. Wright has tried to combine an account of the two sets of Aramaic papyri recently discovered at Elephantine in Upper Egypt, and issued respectively by Prof. Sayce and Mr. Cowley in London and Prof. Sachau in Berlin, with an answer to various attacks made by critics on 'Daniel and his Prophecies,' published by our author in

1906. The point of connexion between the two subjects lies in the support which the Aramaic dialect of the papyri is supposed to lend to the conservative position relative to the date of Daniel. The modern critical view, which assigns the book to Maccabean times, is of course partly based on the argument from linguistic forms used in it; but now—so Dr. Wright and others assert—there have suddenly been brought to light Aramaic documents, variously dated between B.C. 471 and 411, which exhibit a marked linguistic similarity to the Book of Daniel, and it therefore follows that the critics ought at once to acknowledge their error and set out to reconsider their position. This argument would be unanswerable if the all-important premise were correct. As a matter of fact, however, the language of the newly discovered papyri shows—as a mere glance at Mr. Cowley's notes fully demonstrates—not only agreements with the Book of Daniel, but also some very marked differences. There is, indeed, so far nothing to overthrow the rough classification of the language used in Daniel as the western branch of Aramaic, and of that of the papyri as mainly eastern, thus at the same time supporting the view, advocated on other grounds by Prof. W. Bacher (see *The Athenæum* for June 15, 1907, p. 731), that there must have been at Elephantine a strong admixture of members of the Ten Tribes who had been taken to Upper Egypt subsequent to their enforced migration to Mesopotamia. Dr. Wright refers to Prof. Driver's remarks on the linguistic forms of the papyri in *The Guardian* of November 6th, 1907; but it would in the interests of critical fairness have been desirable also to mention that the differences of dialect are not left unrecorded in that article. The new book is, however, apart from the shortcoming which we were bound to emphasize, worthy of a welcome. The account given by Dr. Wright of the interesting sets of papyri is sure to be useful to many readers; and though the remaining chapters ('The Three Schismatical Temples,' 'The Wars depicted in Dan. xi.-xii.,' &c.) are partly too sketchy and partly unconvincing, they all exhibit our author's well-known versatility, his telling style of writing, and his genial treatment of opponents. We believe that Dr. Wright has in the present work mainly achieved his second purpose.

Devon: its Moorlands, Streams, and Coasts. By Lady Rosalind Northcote. Illustrated in colour after Frederick J. Widgey. (Exeter, J. G. Commin; London, Chatto & Windus.)—In these three hundred pages there is a fair amount of interesting gossip about different parts of the wide county of Devon, coupled with appreciative paragraphs as to its diversified scenery. It is difficult, however, to imagine that any one who really loves Devonshire, whether a native or a frequent visitor, will find satisfaction in such desultory writing. The author skips about from subject to subject and place to place, after a fashion that could readily be extended to half a dozen volumes about the "fair province" of this Western county. It is not surprising to find in the Preface an expression of sorrow as to the limits of space. But this being the case, why does the writer trespass over the borders into Somerset to talk (with insufficient knowledge, too) concerning the Doones of Exmoor and Blackmore's great romance?

Mr. Widgey follows the author by giving three pictures of the Doone district. Or is it that the writer follows the artist? There is, as usual, no proper accord "between" illustrations and letter-

press. For instance, the writer says, when discussing 'Lorna Doone,' that "the account of the water-slide is fictitious; this word is deliberately chosen instead of 'exaggerated,' which is often applied to Mr. Blackmore's picture of the fall." Nevertheless, the artist on an adjoining page gives a realistic coloured illustration of a steep fall of a considerable swirl of water down a smooth rocky surface, flanked on each side by a verdant coppice, and labels the plate 'Waterslide, Doone Valley.'

Doubtless this volume will be purchased in the great majority of cases because of the sixty coloured pictures. They are of unequal merit, but most of them are attractive, and worthy of the beautiful scenes they depict. The views of Yes Tor and Sheepstor on Dartmoor are distinctly expressive. So, too, are the pictures of the Brixham trawlers, Barnstaple Bridge, and Seaton Headland; but it is difficult to understand why the same artist cared to publish the jaundiced view of Beer Beach, or the odd presentment of the Lantern Rock, Ilfracombe. There is hardly a more attractive, interesting, or picturesquely situated Devonshire church than that of Branscombe; but of this Mr. Widgey offers an almost repellently gloomy picture, and has, moreover, by a strange lapse, crowned the tower turret with a non-existent pyramidal cover.

The Liber Exemplorum ad Usum Prædicatorum is edited by A. G. Little, and published by the British Society of Franciscan Studies. Evidently in the thirteenth century the ordinary man, then as now, found sermons a little long and tiring. It is true they had the charm of comparative novelty, but the preachers found it necessary to enliven them by a few stories. Hence arose the demand for books of "Exempla" like the volume before us, the first publication of the British Society of Franciscan Studies, written by a Franciscan friar of some ability as a story-teller, who had studied in Paris and known Roger Bacon. We heartily welcome this new departure of the Society.

This particular volume is preserved in Durham Cathedral Library; it was first described some twenty years ago by M. Paul Meyer, who printed nearly all the original "exempla" found in the book. But besides the fact that his description (in the *Notices et Extraits*) is not readily to be obtained, it is obvious that the method of printing extracts does not give the ordinary student anything like a true idea of the intellectual attitude of the compiler or his auditors. Prof. Little has, then, rendered a considerable service to mediæval scholarship by this publication in its entirety of a little-known work. He has been able to correct, and even to add to, several of M. Paul Meyer's notes and identifications—no small praise for one who has to glean in the field after that indomitable reaper. Let us add a suggestion that the "philosophus quamvis incredulus" of p. 19 is Albumasar, whom both Albert and Roger Bacon quote to the same effect. The author of the "Exempla" seems to have been a Warwickshire man, and to have spent several years in Ireland. Some of his stories are very interesting in their bearing on the popular superstitions of the day.

Kelly's Handbook to the Titled, Landed, and Official Classes, 1909 (Kelly's Directories), has reached its thirty-fifth edition, and is a handy and excellent volume, facilitating by its one alphabetical index quick reference. There is a list of 'Additions and Alterations too late for Regular Insertion.' We have tested the work at various points, and found it accurate. The Preface informs

us that "the proof of every entry has been submitted to the person to whom it has reference"—an elaborate measure which creates confidence, but leaves a few blanks which the editor might himself have filled up, e.g., in a case where of two brothers one only gives his father's Christian name.

We have also before us the new issues of *The Literary Year-Book* (Routledge), *The Clergy Directory* (J. S. Phillips), and *The Catholic Who's Who* (Burns & Oates), all important books of reference in their way. The first is, we are glad to see, much more trustworthy than it was in small details; but the section of authors under special subjects is still strangely inadequate, and might, we think, well be dropped, unless it is to be revised by those who really know the experts. The hints to contributors as to what editors want now appear in two forms, and are very useful. 'The Clergy Directory' does not need our praise; more than once we have pointed out its uses as a book of general reference. The third volume, edited by Sir F. C. Burnand, is only in its second year, but succeeds in including an unusual wealth of personal detail. Thus Lord Haldon is noted as the grandson both of the Lord Barrington who was Disraeli's friend and secretary, and of Sir Lawrence Palk, described as "the host under whose roof in Devonshire Disraeli first met the eccentric Mrs. Brydges Williams, who adored Disraeli's statesmanship, left him a most convenient fortune, and now lies between him and Lady Beaconsfield in the vault at Hughenden." The attempt to indicate personality made in this book lends it exceptional interest, and all is done in good taste.

Key to the Ancient Parish Registers of England and Wales. By Arthur M. Burke. (The Sackville Press.)—Mr. Burke has produced a work involving a great amount of labour, which cannot fail to be appreciated by the ever-growing number of persons who, for pleasure or for business purposes, are occupied with pedigrees. It will also prove useful to topographical writers and general students of history who may have occasion to consult casually the old parish registers of England and Wales. Up till now there has been no one trustworthy book giving the date at which parish registers begin. Official inquiries were made of all the clergy in 1831 as to the exact date and the condition and number of the registers in their custody; and abstracts of their replies were published in a Blue Book in 1833. It is not generally known that the returns themselves, which often contain more information than was printed, are at the British Museum (Add. MSS. 9355, &c.). The dates there given are not, however, to be absolutely relied upon, as unfortunately in not a few cases registers have been lost or stolen since, though happily in other cases some few have been restored or discovered. The dates at which registers begin are also usually to be found in Kelly's series of postal directories for the various counties, whilst the "Victoria County History" scheme promises particulars as to the registers of each parish in later volumes.

Nevertheless, there is ample room for such a key to the registers as has been compiled in this annotated index, which shows at a glance the date of the earliest entry in every parish register throughout England and Wales. Moreover the value of these pages is materially increased by foot-notes which give references to all the cases in which transcripts have been printed, in addition to a few other brief useful notes.

For such an index as this, then, all working genealogists and others owe a debt of gratitude to the compiler. Nevertheless it is only right to state that it is by no means perfect. It is perhaps too much to expect perfection in a work that deals with many thousands of statements, but we confess to a little disappointment at being able to find several mistakes after a comparatively short study of its closely printed columns. There is, for instance, a blunder under 'Stean, Northamptonshire': a note says that Stean is "included in the registers of Hinton." The fact is that Stean registers begin in 1695 and extend to 1752, at which latter date the parish was united to Hinton-in-the-Hedges. There is another blunder over Hinton, for those registers begin in 1568, and not in 1558, as stated by Mr. Burke. Rothwell, Northamptonshire, has the date 1708, but the correct date is 1614; in this case, however, the earlier register was only restored to the church in 1907. The registers of Snaith, Yorkshire, ought certainly to have been set forth correctly, and they actually begin in 1537, and are consecutive, but in these pages the date given is 1568.

It might also have been wiser if Mr. Burke had not attempted a general introduction to the subject. Although it covers some thirty pages, it is inadequate as an outline history of English registers. There is no reference to the Blue Book just cited, or to the original returns at the British Museum. At all events, as the information here given is in so short a form, mention ought certainly to have been made of the two books that enter into this question at far greater length. Burn's 'History of Parish Registers in England' used to be the standard work on the subject; but it was superseded by Chester Waters's 'Parish Registers in England, their History and Contents,' which is delightfully written and full of curious information. Mr. Burke takes up about a third of his Introduction by citing extracts from the register books of St. Margaret's Church, Westminster. It would have been far more useful if these pages had been devoted to practical hints and suggestions to those who search registers for themselves, or to the large number of clergy and register custodians who find a difficulty in reading the earlier entries. On the latter point a useful small pamphlet was printed a few years ago by the Congress of Archaeological Societies.

There are, too, a variety of small but interesting matters in connexion with registers that ought to have found a place in these pages. For instance, the statement that certain registers contain entries previous to the general order of 1538 should have been corroborated by quoting the few parishes in which they occur; nor is the highly exceptional circumstance of the record of the names of godparents among baptisms mentioned. This is the case with the well-kept early registers of the parish church of Chelmsford, whilst the practice was maintained at St. Nicholas', Newcastle-upon-Tyne, until the beginning of the last century. Instead, however, of treating comparatively novel matters, Mr. Burke offers explanations of well-worn subjects.

The Englishwoman, Vol. I., No. I. (Grant Richards), is just out, and makes a good start. There are some solid and useful articles on matters of importance, a brief play by Miss Cicely Hamilton, light verse, and welcome signs that literature and art are to receive the attention which is their due.

THE ROYAL HISTORICAL SOCIETY.

THE *Transactions* and *Publications* of this Society for the session just concluded provide a fresh supply of historical material which is also of varied interest. The diversity of the subjects treated in the papers read during the past session, and printed in the present volume of *Transactions*, is doubtless well adapted to the requirements of a learned body which is not specially concerned with the history of any one period or locality. Again, it would scarcely be fair to compare the quality of these contributions with that of monographs which are published in historical reviews by scholars who are under no obligations to consult the tastes or interests of an audience. A paper that is merely learned has before now been read to empty benches, and has remained uncut on the bookshelves of the average Fellow of this or any other society; whereas a large proportion of the readers of the reviews in question can find compensation in the bibliographical notices and correspondence which are outside the scope of the ordinary *Transactions*.

But although the minds of many of the Fellows of the Royal Historical Society may have been improved by the conventional lectures upon Julius Caesar and the Peace of Paris in 1763 contained in the present volume, whilst their knowledge of historical sources may have been enlarged by a perusal of Prof. Firth's suggestive and amusing paper on the Tudor ballad literature, we do not notice here any contribution to historical research of quite the same value as some in former volumes.

At the same time, new documents of minor importance have been discovered and described by several of the contributors. Amongst these is an interesting diary by an Irish politician, Denys Scully, which is communicated by the President in his annual address. The passages selected on this occasion describe the fruitless negotiations between the Irish Catholic party and William Pitt for the introduction of a Catholic Relief Bill in 1805, and the narrative is enriched by Dr. Hunt's valuable commentary.

The other original communications include an epitome of the delightful diary of an 'Elizabethan Gentlewoman,' Lady Hoby, which was discovered in an Egerton MS. by Miss Evelyn Fox, who proposes to edit the complete text for a Camden Miscellany volume; a summary of the contents of the 'Bardon Papers,' in the same collection, relating to the trial of Mary, Queen of Scots, with a family tradition of their provenance given by Dr. Charles Cotton; a description of a narrative of the vicissitudes of the Yorke family in the early years of George III.'s reign, by Mr. Basil Williams, from a Hardwicke MS.; and a curious notarial instrument relating to the bribe alleged to have been received by La Bourdonnais in connexion with the ransom of Madras in 1746. The last-mentioned document is communicated by Mr. G. W. Forrest, the well-known Indian archivist, in the course of a lengthy review of the circumstances of that historic siege, and was procured by him from the French Government archives at Pondicherry.

Of the two new volumes of the Camden Series (Nos. 14 and 15) issued by the Society the scholarly edition of the 'Relation of Sydnam Poyntz,' giving an independent account of the campaign in Germany between 1625 and 1626, is a valuable supplement to the historical literature of the subject. The unique MS. in the Bibliothèque Nationale was transcribed by Dr. M. Ettinghausen (who contemplates a German transla-

tion of the Camden edition), and the editing was entrusted to the Society to the safe hands of the Rev. A. T. S. Goodrick. It is true that the personality of Poyntz, which pervades the whole 'Relation,' is one calculated to give rise to some feeling of distrust. On the other hand, there is no question as to the military competence of the narrator, whilst his readings of heroic characters reveal at least a shrewd intelligence.

The claims of the remaining volume of the present issue to a place in the Camden Series must be based upon very different considerations. The 'Diary of the Rev. Ralph Josselin,' who held—we might almost say "enjoyed"—the living of Earl's Colne between 1640 and 1683, possesses much of the attractiveness of mediæval "annals" of social life. In one aspect this narrative is a trivial chronicle of the small beer which might still be brewed, despite the Puritan assize of cakes and ale, in a typical East Anglian village. At times, it is true, these harmless recreations of the ever-narrowing parish circle which had not learnt to take its pleasure sadly clash with the morbid reflections and hysterical ejaculations which were the private solace of the worthy vicar. But mingled with these effusions we can fortunately discover many careful observations of the effects of notable political measures, with businesslike calculations of tithe values and farming profits, which are by no means devoid of interest to the student of political and economic history. The real value of the diary, however, is in its obviously truthful picture of the social life of the period. We have here the autobiography not merely of a Vicar of Bray, whose *apologia* is purely ingenuous, but also the combined presentment of a seventeenth-century Parson Adams, Parson Trulliber, and Vicar of Wakefield. This diary, indeed, might easily appeal to a larger body of readers than that for whose benefit it has been published. It should be mentioned, however, that the original MS. has been judiciously compressed into the compass of a single volume by the omission of the greater number of the trivial entries. It has been edited for the Society by Mr. E. Hockliffe.

THE SHAKESPEARE QUARTOS.

MAY I be allowed a few words in reply to Mr. Huth's interesting criticisms?

1. Where does Mr. Huth find the assertion that the "1619 volume" measures $7\frac{1}{2}$ by $5\frac{1}{2}$ in. uncut? I have never seen an uncut copy. The point is that all the plays in that volume (dated 1600, 1608, 1619) must have measured more than $7\frac{1}{2}$ by $5\frac{1}{2}$ in. uncut, and that this is an exceptional size.

2. I never implied that Jaggard sought to make his reprints facsimiles. The fact of his imitating the edition from which he was printing (a common practice) accounts for some of the peculiarities of his volume; but I laid too much stress on the point in my first article. It is in no wise material to the argument.

3. I very much question whether Mr. Huth can make good his assertion that the 'Lear' and the 'Merchant of Venice' belonging to the "1619 volume" are printed in different types. The question is, of course, an important one. I may mention that there are points in regard to Roberts's and Jaggard's types (to be published, I hope, shortly) which confirm in a striking manner the position maintained by Mr. Pollard and myself.

4. Mr. Huth has apparently written on the watermarks without having read my second article in *The Library*. I there showed that

if he succeeded in splitting up the mark he mentions (LM pot) into three he would only confirm my view, since in other copies the three varieties do not correspond to the three different dates. The question of the permanence of the mark was dealt with in my letter in last week's *Athenæum*.

W. W. GREG.

* * We do not invite further correspondence on the subject.

THE BRITISH MUSEUM READING-ROOM.

In their anxiety to keep the Reading-Room from misuse, the British Museum authorities cause their attendants from time to time suddenly to adopt a farce of pretending not to know readers who have been in and out unchallenged for years. I have had the freedom of the Reading-Room for some thirty years; the principal attendant must know me perfectly well; but I was stopped at the door the other day and told that unless I could produce a ticket I must go to the Secretary's office. This I declined to do, but I wrote to the Secretary, telling him who I was; that I had had one ticket given on my first application, which of course had gone to pieces long ago; and suggesting that if tickets were to be shown, as a matter of form, by readers who were perfectly well known, they had better supply them in some indestructible material. All I got was a letter informing me, as if I were an unknown person, that "if I wished for admission to the Reading-Room" I must call at the Secretary's office and bring this letter with me.

I am the well-known editor of a well-known journal, author of several books (one of which has gone all over the English-speaking world), a frequent contributor by name to well-known magazines; but it appears that all this is to begin over again, and that I am to go to the Secretary's office, like an unknown person, to establish my claim to be admitted to the Reading-Room, to which I received admission in proper form thirty years ago. I call such a proceeding a stupid insult.

As an example of what the Secretarial Office is capable of, I may record that when, as a young man, I first applied for the use of the Reading-Room, my application was endorsed "G. Godwin, F.R.S.," and "George Grove." Will it be credited that there was a demur for some time to granting me the ticket, "because," I was told, "we know nothing of this George Grove who signs your application"? The Secretarial knowledge seems to be pretty well where it was then.

That means have to be taken to keep the Reading-Room from misuse by idlers is intelligible enough, but that it should be done in the way most inconvenient to all who really go there for work, and most offensive to those who have some claim to be treated with respect, is certainly unnecessary; and I suggest that it is a matter which the Trustees of the Museum would do well to look into. Any one of them may have my name if he wishes.

AN EDITOR AND AUTHOR.

THE NATIONAL LIBRARY, COPENHAGEN.

SINCE the opening of the new buildings of the Royal or National Library of Copenhagen a number of its most valuable possessions—books, MSS., autographs, prints, and literary curiosities—have been arranged in a permanent exhibition, numbering some 900 entries.

The place of honour is given to the priceless Icelandic MSS. of the thirteenth and fourteenth centuries—the 'Elder Edda' ('Sæmundar Edda') and the 'Snorra Edda'; the 'Grágás' and the 'Jónsbók,' both ancient Icelandic law books; and the 'Flateyrbók,' written in 1387-94, and giving the oldest accounts of the finding of Greenland and America.

The oldest printed Danish books are to be found there, viz., 'Breviarium Othinense,' printed in Odense, 1482, the only known copy of the first book printed in Denmark, as well as 'The Rhymed Chronicle of Denmark,' printed by Gotfred of Ghemen in Copenhagen in 1495. This is the first work printed in Danish.

Some choice specimens of early printing may also be seen, including a "block-book" Apocalypse, of which six similar engraved editions are known, this copy being the third. Notable also is a letter of indulgence printed at Mayence in 1454, and the so-called 42-line or Schellhorn Bible, probably printed by Gutenberg c. 1455.

The library is particularly rich in minuscules and majuscules from the early part of the Middle Ages and up to the fifteenth century, such as a Latin half-uncial MS., a fragment of the history of the Franks by Gregory of Tours.

Among the early MSS. is a Latin Gospel of the tenth century with English decoration, and another work by an English artist, 'Les Matinées de Notre Dame,' a prayer book probably made for the queen of Henry IV., Mary of Bohun, mother of Philippa of Denmark.

Some Anglo-Saxon fragments are also shown, viz., a song about King Walter of the eleventh century, and some Irish MSS., including 'Senchas Mór,' an early Irish statute, written in the fourteenth or fifteenth century, and a poem in honour of Cuchonacht Maguire from Termanagh, who died in 1589.

Several fine specimens of Oriental books and MSS. are on view, as well as of the art of bookbinding in many countries in ancient and modern times.

Among the literary curiosities may be mentioned an English almanac printed on parchment strips in 1500, and a German print of a monster fish, said to have been caught in the Baltic on November 7th, 1615. It has legs, a Turkish scimitar through the neck, three spears in its back, and teeth like those of a crocodile, as well as some words of warning written across the back, "Woe to mankind!" ("Wee wee den minsk").

W. R. P.

TEACHERS' REGISTRATION COUNCIL.

I MUST plead guilty to having borrowed the expression "Dr. Gow and his friends," which was objected to last week, from Sir Robert Morant, as applied by him to those whom Dr. Gow selected to form a deputation with him to the Board of Education after the meeting of February 29th, 1908. The compression of a summary makes it appear that I applied them to the representatives of various associations who attended that meeting. The deputation, of whom I had the honour to be one, did not profess to be representative in the same sense as the Committee of February 29th; still less would it compare with the later and larger Committee which met under Dr. Gow's presidency on October 10th, and appointed a sub-committee to continue the negotiations with the Board. Since Dr. Gow considered the negotiations closed that sub-committee has not been called together; and the phrase "representative of the teaching profession" still awaits definition. R. F. CHOLMELEY.

LIST OF NEW BOOKS.

ENGLISH.

- Theology.*
Church Quarterly Review, January, 3/. Edited by the Rev. A. C. Headlam.
Dictionary of the Bible, 20/ net. Edited by James Hastings, with the co-operation of John A. Selbie, and the assistance of John C. Lambart and Shailer Mathews.
Hebrew Prophets for English Readers: Vol. I. Amos, Hosea, Isaiah L-xxxix., and Micah, 2/6 net. Printed in nautical form, with headings and brief annotation, edited by F. H. Woods and F. E. Powell.
Hurtley (C. A.), The Union between Christ and His People, 2/6 net.
Lees (Rev. G. Robinson), The Witness of the Wilderness, 3/6 net. Deals with the Bedawin of the desert, their origin, history, home life, strife, religion, and superstitions, in their relation to the Bible, with 28 illustrations from photographs.
Mackay (Rev. D. S.), The Religion of the Threshold, and other Sermons, 6/ net. With introduction by Prof. H. Black.
Petrie (W. M. Flinders), Personal Religion in Egypt before Christianity, 2/6 net. In Harper's Library of Living Thought.
Sanders (H. Martyn), The Message of the Church in Collect, Epistle, and Gospel, Vol. II. Trinity Sunday to All Saints' Day, 3/6 net.
Schechter (S.), Some Aspects of Rabbinic Theology, 7/6 net. Consists of a course of lectures delivered at various centres, and a series of essays published in *The Jewish Quarterly Review*.
Tolstoy (Leo), The Teaching of Jesus, 2/6 net. Translated by L. and A. Maude. Also in Harper's Library of Living Thought.
Verbum Semper Verbum. A reprint of the edition of 1614 known as the Thumb Bible.
Law.
Koustan's Rating Appeals, 1904-8, 2 vols., 25/ net.
Marshall (T. W.), A First Book on the Law of Real Property, 5/ net. Based principally upon Book II. of Blackstone's Commentaries.
Fine Art and Archaeology.
Guthrie (J.), A Second Book of Drawings, 2/6 net.
Konody (P. G.), Brockwell (M. W.), and Lippmann (F. W.), National Gallery, Part VI., 1/ net.
Poetry and Drama.
Garnered Grain: Poetical Annual for 1909, 1/ net. A sequel to 'New Songs' containing the work of contemporary poets, known and unknown.
Hugo (Victor), Poèmes choisis, 1829-65, 1/6 net. With a preface by L. Agénat. In Les Classiques français.
Kennedy (C. R.), The Winterfeast, 5/ net. A play.
MacKay (Col. K.), Songs of a Smilt Land, 3/6 net. A series of poems, some of which have appeared in Australian magazines.
Molière (J. B. P.), Dom Garcie de Navarre, ou le Prince jaloux, 1/6 net. A comedy, with preface and glossary by Frederic Spencer.
Payne (J.), Flower of the Thorn, 7/6 net. A book of wayside verse.
Swinburne (A. C.), Three Plays of Shakespeare, 2/6 net. Deals with 'King Lear', 'Othello', and 'Richard II'. In Harper's Library of Living Thought.
Tudor Facsimile Texts: Gentleness and Nobility: The Three Laws; Wit and Science; Witty and Wides, 17/6 net each.
Wilstach (P.), Richard Mansfield, the Man and the Actor, 16/ net. With many illustrations.
Withers (G. H.), A Few Greek and Latin Poems rendered into English Verse.
Music.
Booth (J.), A Selection of One Hundred Tunes, with Appropriate Hymns.
Johnstone (G. Alfred), Touch, Phrasing, and Interpretation, 3/6. Intended to give a lucid presentment of certain musical questions.
Wilkinson (G. W.), Well-Known Piano Solos: How to Play Them with Understanding, Expression, and Effect, 1/1 net. Series, dealing with the works of Sinding, Scarlatti, Paderewski, Handel, and others.
Bibliography.
Catalogue of Pamphlets, Tracts, Proclamations, Speeches, Sermons, Tracts, Petitions, 1506-1700. In the Library of the Honourable Society of Lincoln's Inn.
Philosophy.
Sociological Review, January, 2/6 net.
History and Biography.
Anderson (A. O.), Scottish Annals from English Chroniclers, 500 to 1286, 10/6 net.
Anderson (J. H.), The Franco-German War, July 15-Aug. 18, 1870, 3/ net.
Boulting (W.), Aeneas Silvius (Enea Silvio de' Piccolomini, Pius II.), Orator, Man of Letters, Statesman, and Pope, 12/6 net. With 11 illustrations.
Buckland (K. S. Lang), Oliver Goldsmith, 1/ net. In Bell's Miniature Series of Great Writers.
Bury (Prof. J. B.), The Ancient Greek Historians, 7/6 net. Consists of the Lane Lectures delivered at Harvard University in the spring of last year.
Carlyle (T.), The Life of Frederick the Great, 5/ net. Abridged and edited by Edgar Sanderson, with an introduction by Roger Ingepen, portraits, and a map.
Carpenter (E.), The Intermediate Sex, 3/6 net. A study of some transitional types of men and women.
Child-Pemberton (W. S.), Life of Lord Norton, 1814-1905, Statesman and Philanthropist, 12/ net.
Colby (C. W.), Canadian Types of the Old Régime, 1608-95, 10/6 net.
Cowan (J.), Speeches on the Near Eastern Question, Foreign and Imperial Affairs, and on the British Empire, 2/6 net. A collection of speeches, revised by his daughter, dealing mostly with the foreign and world-wide policy of England from 1876 to 1897.
Crichfield (G. W.), The Rise and Progress of the South American Republics, 2 vols., 25/ net.
Curtin (J.), The Mongols in Russia, 12/6 net. Intended as a continuation of 'The Mongols', and is the story of the domination of this race in Russia, after their expulsion

- from China by the founders of the Ming dynasty. Has frontispiece and map.
Dundonald (Earl of), The Autobiography of a Seaman, 2/6. New Edition, with 12 illustrations.
Holland (R. S.), Builders of United Italy, 7/6 net.
Kincaid (Capt. Sir J.), Adventures in the Rifle Brigade, and Random Shots from a Rifleman, 2/6. New Edition, with illustrations.
Murdoch (W. G. Blaikie), The Royal Stuarts in their Connection with Art and Letters, 6/ net.
O'Brien (R. Barry), Dublin Castle and the Irish People, 7/6 net.
Pierce (W.), An Historical Introduction to the Marprelate Tracts, 10/6 net. A chapter in the evolution of religious and civil liberty in England.
Recollections of Baron de Frénilly, Peer of France, 1768-1828, 10/ net. Edited, with an introduction and notes, by Arthur Chappet; translated by Frederic Lees, with portrait.
Rovigny and Rainval (Marquis), The Plantagenet Roll of the Blood Royal: The Isobel of Essex Volume, 34/ net.
Staley (K.), The Tragedies of the Medici, 12/6 net. With 25 illustrations.
Thomas (E.), Richard Jefferies, his Life and Work, 10/6 net. With illustrations and a map.
Wedgwood (J. C.), A History of the Wedgwood Family, 42/ net. With pedigrees and numerous illustrations.
Geography and Travel.
Allen (Horace N.), Things Korean, 3/6 net. A collection of sketches and anecdotes, missionary and diplomatic.
German Empire, Map with Index, 2/6 net.
Henderson (Major P. K.), A British Officer in the Balkans, 16/ net. An account of a journey through Dalmatia, Montenegro, Turkey in Austria, Magyarsland, Bosnia, and Herzegovina, with 50 illustrations and a map.
Johnson (Virginia W.), Genoa, the City of Columbus, 5/ net. Illustrated.
Leland (John), Itinerary in or about the Years 1585-43, Parts VII. and VIII., 12/ net. With appendices, including extracts from Leland's Collectanea, edited by Lucy Toulmin Smith.
Maturin (Mrs. Fred), Petticoat Pilgrims on Trek, 7/6 net. An account of a tour in South Africa, told in diary form, with a frontispiece.
Moore (W.), Boston (Lincolnshire) and its Surroundings, 6d. Also contains an account of the Pilgrim Fathers of New England, and is illustrated with photographs, &c. No. LXII. of the Homeland Handbooks.
Phillips' Ocean Travellers Series of Maps, 21 sorts, 3/6 net each.
Under Petraia, with some Saunterings, 5/ net. A volume of Italian sketches, with 8 illustrations.
Sports and Pastimes.
How to Skate on Rollers, by Binker, 1/ net.
Monoh (G. S.), The Textbook of Roller-Skating, 1/ net. A book for novices and experts, with 19 illustrations.
Woodgate (W. B.), Reminiscences of an Old Sportsman, 15/ net. Including some excellent stories, with 24 illustrations.
Education.
Burstall (Sam A.), Impressions of American Education in 1908, 4/6.
Ellot (C. W.), University Administration, 4/ net.
Gilman, Daniel Coit, 1831-1908. A series of tributes to President Gilman, forming Johns Hopkins University Circular, No. X.
Harvard University Catalogue, 1908-9.
Primary Curriculum, 4/ net. Edited and in part written by F. H. Hayward.
Philology.
Berthon (H. E.) and Starkey (V. G.), Tables synoptiques de Phonologie de l'Antique Française, 2/6.
Encyclopedic Dictionary, Part I., 7d. net. Reissue, with a supplementary volume containing new words.
Kitāb Mu'id An-ni'am Wa-mubid An-niqam, by Taj-ad-Din Abū Nasr 'Abd-al-Wahhāb As-Subki, 12/6 net. Contains the Arabic text with an introduction and notes, edited by David W. Myhrman.
Linguistic Survey of India: Vol. IX. Indo-Aryan Family, Central Group: Part II. Specimens of the Rajasthani and Gujarati, 9/6. Collected and edited by G. A. Grierson.
School-Books.
Adie (R. H.), Junior Chemistry, 2/6. In the School Junior Series.
Berthet (E.), Le Douanier de Mer, 2/6. Edited by R. J. E. Bue. In the Oxford Modern French Series.
Crofts (T. E. N.), Undine and Huldbrand, 1/. Founded on Fouqué's 'Undine'. In Methuen's Simplified German Texts.
Ingham (P. R.), Die Nothelfer, 1/. Founded on 'Die vierzehn Nothelfer' of W. H. Riehl. Also in Methuen's Simplified German Texts.
Lewis (E. L.), The Elements of Organic Chemistry, 2/6. In the University Tutorial Series.
Paterson (W. E.), School Algebra, Complete, 4/; with Answers, 5/.
Plato, Euthyphro, 2/6. With introduction and notes by St. George Stock.
Rambles in Bookland, 1/8. An English reading-book for junior forms, edited by C. E. Byles. One of Arnold's Literary Reading-Books.
Ryan (A. Florence), Der Müller am Rhein, 1/. Founded on 'Das Märchen vom dem Rhein und dem Müller Radlart', by Clemens Brentano. Another of Methuen's Simplified German Texts.
Stanley (F. C.), A Course of Hand and Eye Training, 4/6. Illustrated.
Thomas (W. Jenkyn) and Doughty (E. P.), The New Latin Delectus, Book I., 2/. A selection of easy prose and verse pieces, simplified Livy.
Thomson (C. Linklater), A First Book in English Literature, Part IV., 2/6. Deals with the period from Beaumont and Fletcher to Dryden.
Vigny (A. de), Chatterton, 3/ net. Edited by E. Lavrière. Another of the Oxford Higher French Series.
Science.
Chemical Manufacturers' Directory of England, Wales, and Scotland, with some of the Firms in Ireland, for 1909, 2/6 net.
Combe (A.), Intestinal Auto-Intoxication, 16/6 net.
Cramp (W.) and Smith (C. F.), Vectors and Vector

- Diagrams applied to the Alternating-Current Circuit, 7/6 net. With examples of their use in the theory of transformers, &c.
Finn (F.), Wild Beasts of the World, Part VIII., 1/ net. With coloured illustrations by L. Sargent, C. E. Swan, and W. Austin.
Herschell (G.), Sour Milk and Pure Cultures of Lactic Acid Bacilli in the Treatment of Disease, 1/6 net. New Edition.
Law (E. F.), Alloys and their Industrial Applications, 12/6 net.
Laxton's Price-Book for Architects, Builders, Engineers, and Contractors, 1909, 4/.
Leather, Technical and Practical, No. 1, 7/ per annum. A monthly journal for all engaged in the leather industries.
Macdonald (J.), Stevens' Book of the Farm, Vol. II., 10/6. Deals with every branch of agriculture. Fifth Edition, revised.
Mathewson (C. H.), First Principles of Chemical Theory, 4/6 net.
Moyer (J. A.), The Steam Turbine, 17/ net.
Nisbet (J.), Our Forests and Woodlands, 3/6 net. New Edition in the Haddon Hall Library.
Oberg (E.), Handbook of Small Tools, 12/6 net.
Richards (E. H.), Laboratory Notes on Industrial Water Analysis, 2/6 net.
Science Progress in the Twentieth Century, January, 5/ net. A quarterly journal edited by N. H. Alecock and W. G. Freeman.
Sluss (J. W.), Emergency Surgery, 15/ net.
Strong (F. F.), High Frequency Currents, 12/ net.
System of Medicine, Vol. V., Diseases of the Alimentary Tract, 30/ net. Edited by William Osler and Thomas McCrea.
Winslow (C. E. A. and A. R.), The Systematic Relationships of the Coleoptera, 8vo, 10/6 net.
Wright (H. J. and W. P.), Beautiful Flowers and How to Grow Them, Part VII., 1/ net. With coloured illustrations.
Fiction.
Austen (Jane), Emma, 2 vols.; Mansfield Park, 2 vols.; Northanger Abbey; Persuasion, 3/6 net each. All with coloured illustrations by A. Wallis Mills. Large-type edition in the St. Martin's Illustrated Library of Standard Authors.
Blountelle-Burton (J.), Traitor and True, 6d. New Edition.
Brady (C. T.), Little France; or, The Quiberon Touch, 6/. Concerned with Wolfe and the Plains of Abraham.
Brooke (H.), The Fool of Quality; or, The History of Henry, Earl of Moreland, 2 vols., 2/ net. With introduction by Francis Conts. In the New Pocket Library.
Campbell (A.), The Combat, 6/. A tragedy of the countryside.
Dawe (Carlton), The New Andromeda, 6/.
Falkner (J. Meade), Moonfleet, 7d. net. A capital story of adventure. In Nelson's Library.
Hall (H. Fielding), One Immortality, 6/.
Hill (Ethel), The Unloved, 6/. The story of an idealist surrounded by sordid conditions.
Kernahan (Mrs. Conson), The Graven Image, 6/. A story relating the many adventures of a beautiful young girl who, thrown on her own resources, determines to fight against adverse fortune, and to unravel the mystery of 'The Graven Image' which plays an important part in the family affairs of her lover.
Lang (W. H.), The Thunder of the Hoofs, 6/. A sporting novel, placed partly in England and partly in Australia.
McCarthy (Justin), Julian Revelstone, 6/. The wealthy hero is the lineal descendant and heir of a self-exiled branch of an old English family, who comes to Europe with the resolve to buy back his ancestral estate as a stranger.
Meade (L. T.), The Stormy Petrel, 6/. The story is placed in Ireland in the days of the potato famine.
Moffat (E. B.), John Broome's Wife, 6/. A story of modern life.
North (L.), Syriax, 6/. The heroine is the central figure in a Bohemian coterie.
Paternoster (G. Sidney), The Hand of the Speller, 6/. A story of crime and its detection, in which the regeneration of a young University man bred up to crime is set forth.
Tweedale (V.), The Quenchless Flame, 6/.
Webbing (F.), The Story of Virginia Perfect, 6/. A tale of modern London life.
White (F. M.), A Crime on Canvas, 6/. A story of mystery.
General Literature.
Anti-Socialist, No. 1, 1d.
County Councils, Municipal Corporations, Urban District, Rural District, and Parish Councils Companion.
Magisterial Directory, Poor Law Authorities and Local Government Year-Book, 1909, 8vo, 10/6.
Dadelsen (E. J. von), New Zealand Official Year-Book, 1908.
Hungary of To-day, by Members of the Hungarian Government, 7/6 net. Edited by Percy Alden, with numerous illustrations.
Le Gallienne (R.), Little Dinners with the Sphinx, and other Prose Fancies, 6/.
Powell (E. T.), The Essentials of Self-Government (England and Wales), 4/6 net. A survey of the electoral mechanism as the foundation of political power and a potent instrument of intellectual and social evolution.
Pratt (E. A.), The Policy of Licensing Justices, 1/ net.
Reich (Emil), Nights with the Gods, 6/. A series of views on present-day affairs supposed to be held by great spirits of the past, chiefly Hellenes.
Royal Navy List and Naval Record, January, 10/.
Thom's Official Directory of the United Kingdom of Great Britain and Ireland for 1909, 5/1.
Pamphlets.
Alexander (J.), Ecclesiastical Finance Reform and City Churches, 2d.
Be Loyal to your Church, by a Layman, 4d.
Collinson (J.), The Fate of the Fur Seal, 2d. Third Edition.
Hampstead Council of Social Welfare: Annual Report of the Executive Committee, 1908.
Knott (J.), The Origin of Syphilis and the Invention of its Name. Reprinted from the New York Medical Journal.

Rosebery (Lord), Thrift, 6d. net. An address delivered at the annual meeting of the Edinburgh Savings Bank, December 28 last. Reprinted from *The Scotsman*.
 Sleeping Sickness: How to Avoid Infection. With an account of *Glossina palpalis*, and illustrations of this and other biting flies.

FOREIGN.

Poetry and the Drama.
 Gennep (A. van), La Question d'Homère: les Poèmes homériques, l'Archéologie, et la Poésie populaire, 6fr. 75. In Les Hommes et les Idées.

Jiriczek (O.), Viktorianische Dichtung: Die Lesarten der ersten Fassungen, 1m. 30. Deals with the Brownings, Tennyson, and Dante and Christina Rossetti.

Fine Art and Archaeology.
 Thieme (U.) und Becker (F.), Allgemeines Lexikon der bildenden Künstler: Vol. II. Antonio da Monza—Bassan, 32m. For notice of the first volume of this important work see *Athen.*, Sept. 19, 1908, p. 341.

Philosophy.

Falhoris (F.), Rosmini, 7fr. 50.

History and Biography.
 Brun (P.), Savinien de Cyrano Bergerac, Gentilhomme parisien, l'Histoire et la Légende, 12fr. Part of the Bibliothèque du Vieux Paris.

Dufay (P.), Victor Hugo's vingt Ans: Glanes romantiques, 3fr. 50.

Maason (P. M.), Une Vie de Femme au dix-huitième Siècle: Madame de Tencin, 1682-1749, 3fr. 50.

Suau (P.), La France à Madagascar: Histoire politique et religieuse d'une Colonisation, 5fr.

Geography and Travel.
 Hopital (J. L.), Italica: Impressions et Souvenirs, 3fr. 50.
 Sion (J.), Les Paysans de la Normandie orientale: Etude géographique, 12fr.

Philology.

Cartault (Prof.), Tibulle et les Auteurs du Corpus Tibullianum: Texte établi, 7fr.

Mélanges Havet: Philologie et Linguistique, 20fr. Offered to Prof. Havet on his sixty-ninth birthday.

Science.

Flammarion (C.), La Planète Mars et ses Conditions d'Habitabilité, Vol. II., 12fr.

Fiction.

Leroux (G.), Le Parfum de la Dame en noir, 3fr. 50. Another instalment of the adventures of the detective who made 'The Mystery of the Yellow Room' a great success.

* All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

MR. HARTLEY WITHERS, the City representative of *The Times*, has set himself to explain 'The Meaning of Money' in a volume which Messrs. Smith & Elder will publish next Friday.

ON the same date they will issue a new novel by Mr. J. C. Snaith, 'Araminta,' in which the author relates a comedy springing from the arrival in Mayfair of a country cousin with the mind of a milkmaid and the face of a Gainsborough duchess.

THE chief feature of the forthcoming number of *The Classical Review* (Vol. XXIII. No. 1) is an article on 'The Learner's Point of View,' describing the experiences of an Indian official compelled to master many languages, some destitute of any written literature, and criticizing the various methods of teaching languages, especially Latin and Greek.

SIR C. P. LUCAS has completed a 'History of Canada, 1763-1812,' which the Oxford University Press is publishing immediately. The volume ranges with the author's study of the Canadian War of 1812, issued three years ago.

THE history of the palace of Fontainebleau forms the background for a popular biography of the women who dwell there in a new book to be entitled 'Fair Women at Fontainebleau,' by Mr. Frank Hamel, author of 'Famous French Salons.' The work will be published shortly by Mr. Eveleigh Nash.

A NEW "colour-book" promised by Messrs. A. & C. Black this spring is 'Inns of Court,' with pictures by Mr. Gordon Home, and text by Mr. Cecil Headlam.

The same firm are issuing 'The Motor Routes of England: Southern Section,' the first instalment of a series by Mr. Gordon Home, which includes notes for drivers, details of distances on specially prepared maps, and interesting objects on and off the road; 'London in the Nineteenth Century,' by Walter Besant and other contributors; and 'An Angler's Season,' by Mr. W. E. Hodgson, well known for his books on fishing.

TWO of the Scottish History Society's volumes are in a forward stage. In the 'Records of the Commission of the General Assembly for 1650-53,' edited by Dr. James Christie, with a preface by Lord Guthrie, several of Cromwell's letters are printed. The other volume is 'A Selection of the Forfeited Estates Papers preserved in the Register House and Elsewhere,' edited by Mr. A. H. Millar.

MR. SIDNEY LEE was chosen this year by the Brontë Society to deliver the customary address to the public after the annual meeting, which took place last Saturday at Harrogate. Mr. Lee's subject was 'Charlotte Brontë in London.' After a brief comparison of the Brontë Society's efforts with those of the Trustees of Shakespeare's Birthplace, Mr. Lee sketched the relations of Charlotte Brontë with her publisher, the late George Smith, whose career and character he warmly eulogized from personal knowledge.

IN connexion with the series of lectures on journalism now being given in Trinity College, Dublin, Mr. H. W. Massingham lectured last week in the Regent's Hall, Trinity College, on 'The Duty of the Press.' Mr. Massingham referred in particular to what he called the "New Journalism," the organizers of which, in his opinion, set themselves out to create the "newspaper habit" in a vast number of persons of all ages and classes. Mr. Birrell, who also spoke, was inclined to be sceptical as to the influence of the press, especially in political affairs.

THE third volume of Dr. Copinger's 'History of the Manors of Suffolk' is now in the binders' hands, and will be issued to subscribers in the course of the next few days. This volume deals with the Hundreds of Carlford and Colneis Hartismere and Hoxne, of which no history has previously appeared. The manors of Ipswich are included in this volume; Only 150 copies have been printed for sale. The fourth volume, treating of the manors in the Hundreds of Lackford, Lothingland, Mutford, and Loes, is in a forward state.

THE collection of Civil War tracts and newspapers, forming part of the library of Lord Polwarth, which Messrs. Sotheby will sell on February 15th and three following days, is probably the most extensive in existence, outside the Thomasson Collection in the British Museum. Lord Polwarth's series was at one time in the possession of George Rose, the well-known statesman and political writer (1744-1818).

MRS. ELEANOR KIRKMAN GRAY writes:—"While thanking your reviewer of 'Philanthropy and the State' (*Athen.*,

Dec. 26th) for his able and sympathetic notice of my late husband's book, I should like to point out that he was a convinced Socialist, and neither an 'Individualist' nor a 'moderate man,' as the reviewer seems to think."

TO Glasgow University Library has been added, by an anonymous donor, the collection of Celtic books which once belonged to Dr. Macbain of Inverness. The bound MS. of his etymological dictionary of Gaelic has also been acquired.

THE cause of girls' education has lost one of its ablest and most active workers, Miss Margaret Gardiner, who has been forced, after a brave struggle against failing health, to resign the headship of St. Felix School, Southwold, which was entirely of her creation. Since its foundation in 1897, her originality and enterprise have done great things. Miss Gardiner, as the daughter of our old contributor the distinguished historian, and granddaughter of Edward Irving, brought rare instincts of mind and spirit to bear upon her work, and a host of old pupils and friends will hear with regret of her resignation.

MR. CHARLES GODFREY writes from Osborne regarding our review on the 16th inst. of 'Modern Geometry,' by him and Mr. Siddons:—

"Your reviewer expresses the opinion that the pentagon construction might, with advantage, appear in a future edition of this book. This construction is given in the more recent editions of the elementary geometry by the same authors."

MANY readers will be glad to hear that Messrs. Smith & Elder promise for next week a new and cheaper edition of Leslie Stephen's 'Hours in a Library,' in three volumes.

THE poet Karl Rethwisch, whose death at the age of seventy is reported from Altona, wrote chiefly in Plattdeutsch. His best-known works are 'Weihnachtsbilder' and 'Knospen.'

THE increase in the number of foreign students at the German Universities over those of last winter (from 3,869 to 4,077) is interesting to note, as the stricter regulations for matriculation introduced in 1907 had led to a falling-off. There were 1,584 Russians, 706 Austro-Hungarians, 302 Swiss, 333 Americans, 165 English, 61 French, 172 Asiatics (chiefly Japanese studying medicine), and 346 from Bulgaria, Servia, and Roumania. The most popular faculties are the medical and philosophical.

WE have to announce the death on the 20th inst. of Prof. T. H. Aschehoug, aged eighty-six, for many years the most prominent Norwegian Jurist, as well as a leading politician, economist, and journalist. He published a number of legal and economic works regarded as of standard value.

A RECENT Government Publication of interest is Scotch Education, Circular (1d.). One other we name under Fine-Art Gossip.

NEXT week we shall pay special attention to Science, including 'Research Notes,' 'Medical Books,' &c.

SCIENCE

OUR LIBRARY TABLE.

Mines and Minerals of the British Empire.

By Ralph S. G. Stokes. (Arnold.)—The story that Mr. Stokes tells—and tells with no little skill—of the mineral wealth of the "British Empire oversea," will interest many readers who are neither practical miners nor speculators in mines; and his book is in no degree a guide to investment. He has visited most of the sites of mining industry described; but, although in his tour of inspection he travelled 35,000 miles, it was impracticable to visit every field of consequence. Among the regions unvisited were Mysore, Queensland, Klondike, and Rhodesia; and in describing these Mr. Stokes has availed himself of the publications of "Governmental and other trustworthy authorities." It was found impossible to compress into one volume of about 400 pages detailed accounts of all the mining processes adopted throughout the British Colonies; but by economy in words the author is enabled to give a concise yet lucid account of the principal fields of mining industry. In all cases the geology of the surrounding country is sketched, and "the characteristics of ore-occurrence and methods of exploitation" are described, and we believe that the author's hope will be realized that the work "may be of service to those concerned in the practice and science of mining." It will also be found useful to the mineralogist, for Mr. Stokes in most cases supplies a list of the minerals associated with the ores or mineral substances extracted for commercial purposes; and as he carefully gives the correct mineralogical specific names, rather than local terms, the value of his lists is increased, because the information they contain is at once available. It would have been well—at any rate, it would have made the book more attractive to the general reader—if short explanations had been added of terms in general use in the mining world in the getting and preparation of ores and mineral substances, either above or below the surface. This might have been done with the addition of six pages or so to the volume.

It will astonish many readers to realize how great has been the "influence of mineral production in the economic development of the British Empire," and the expansion in the industry of late years, and notably in the old mines of India, Burmah, and Malaya, has been immense, and is still increasing. The total mining output of the Empire for the year 1906 was valued at about 200,000,000*l.*, and the number of employees—white, black, and yellow, of all ages and both sexes—was estimated at about 2,000,000, so that each person engaged produced about 100*l.* per annum. Of these huge totals of value and labour the United Kingdom itself furnishes more than half.

Mr. Stokes provides some curious items of information concerning unexpected uses of certain mineral products, and strange beliefs held by miners: in India, for instance, we find "ladies' mica hat, very elegant, decorated with flowers, 10 rupees"; while in Ceylon it is held by the natives that precious stones grow in the alluvial deposits, and that flawed stones and specimens which exhibit asterism have been in the ground too long—are in fact over-ripe. In all old mining countries many superstitions cluster round mines and minerals, and die out very slowly. The processes of formation of various mineral deposits have long perplexed scientific investigators, and still furnish unsolved problems to the geologist. Such a problem is

presented by the cylindrical pipe of calcite-cemented tin ore at Lahat in Malaya; but there are many others, e.g., the genesis of graphite in Ceylon, and the occurrence of petroleum in sandstone in Burma. The author is prevented by want of space from discussing in detail these and similar questions; but he epitomizes the views at present held, and refers to the treatises, papers, and reports in which the questions are treated.

Considerable attention is devoted to the mines or open-air workings of mica, plumbago, sapphires, and asbestos, which, like tin, nickel, gold, and diamonds, are "products almost essentially British." But the most popular chapters are likely to be those which describe the more exciting phases of mining life, as shown in the many extraordinarily rich goldfields to which rushes of prospectors and miners, or would-be miners, have been made since the middle of the nineteenth century. An interesting account is presented of the growth of mining in the Transvaal and in the Yukon territory, the narrative of the Klondike alluvial goldfield being given in the words of Robert Henderson, its discoverer, who is still working in the country.

Efficiency of administration, and economy in working, are considerations upon which the financial success of all mining fields largely depends, and these topics are fully discussed in the chapters devoted to Transvaal gold-mining. The possibilities of white, native, and Chinese labour, and their comparative advantages, are studied, and some of the existing conditions of affairs are explained.

Electro-Metallurgy. By John B. C. Kershaw. (Constable & Co.)—This book gives us the impression that it was written and published before the author was quite ready with his materials; it deals largely with projects and experiments the results of which were, at the end of 1906, inconclusive. Frequently we read, "It is as yet too early to say," or the author tells us that he has been unable to obtain information vital to the satisfactory construction of a treatise on the subject. Notwithstanding this, Mr. Kershaw has produced a book which contains a large amount of interesting information, and the present issue will no doubt serve well as the basis on which to found a second edition of real value to all interested in electro-metallurgy. In a work of this sort it is perhaps useless to look for any high literary standard, but the author should look to his grammar. The name Maudslay is misspelt, and so is Trollhättan, which, moreover, is not in Norrland. The author should carefully revise the early history of aluminium, for the statements on p. 7 and pp. 18 and 19 are anything but clear, and the confusion is probably increased by a misprint in one of the dates. He should also make up his mind whether he prefers *bisulphide* or *disulphide*; and in describing the Heroult furnace it would be as well to make use, in the text, of the reference letters which appear on the illustration. On p. 213 we are told that a firm "has decided to erect" certain plant, but in the next line we read that the plant is already at work.

In an interesting account of the first copper refining by electricity, the electrolyte is said on p. 104 to have been circulated by syphons and gravity; but on p. 110, where Elkington's process is unnecessarily described over again, the circulation is completed by means of a pump. It would be worth while to find out which was correct, for the origin of the electrolytic process is of permanent interest, which cannot be said of many of the experiments in various

branches of electro-metallurgy on which a good deal of space is wasted here.

We do not wish to convey the impression that the book in its present state is devoid of value, for, as we have already said, it contains much information. There are, for instance, accounts of the reduction, manufacture, and uses of aluminium, the most interesting feature of which is perhaps the thermit or weldite process, in which powdered aluminium is used, and by means of which so great a heat is generated that defective castings, broken ships' stems, and other heavy masses of metal, as well as the joints in tram rails, can be welded *in situ*.

A matter of special interest to some of our readers will be the use of aluminium plates instead of lithographic stones. This method is, we believe, making considerable headway, especially in colour-work, as the plates can be used on rotary presses. The extraction and refining of gold and silver form the subject of another chapter.

In reading of the preparation of calcium carbide and the generation of acetylenegas we learn that "carbide" was known half a century ago, but not until its rediscovery simultaneously in Paris and in America forty years later, during experiments with the electric furnace, was its commercial employment possible, and now, thanks to the inventor of the dynamo, some 100,000 tons of carbide are used annually. The author does not, by the way, deal with small portable generators for motor-car and cycle lamps, for which room could be made by omitting the numerous descriptions of acetylene generators which cannot be manufactured as their patents are invalid. One of the most interesting applications of this gas is in the oxy-acetylene blowpipe, by means of which a marvellous degree of heat can be applied over a very circumscribed area. This is used extensively for cutting, or rather melting, through thick metal plates.

Carborundum is another product of the electrical furnace. It was discovered during attempts to make diamonds; it is nearly as hard as the diamond, and its efficacy as a grinding material is about three times that of emery. Some 20,000 or 30,000 tons of "scrap tin" are produced every year in the "canneries" in the United States, and the value of the tin recovered by chemical means from this "waste" is from 70,000*l.* to 100,000*l.*

The useful glossary at the end of the book should be improved by the addition of the terms "ohm," "inertia," "resistance," and "inductance," which do not figure in it, though the last phenomenon is described under its older name of "self-induction."

ANTHROPOLOGICAL NOTES.

EARLY last year the local newspaper of Soissons announced the discovery at Braine of a prehistoric sepulture. Upon inquiry, M. O. Vauvillé was informed that a stone cist had been unearthed, containing four skeletons, a vessel of brown earthenware, and a flint hatchet; but all these, except the hatchet, had been destroyed by the workmen. Numerous discoveries of *allées couvertes* having been made in the same neighbourhood, this is much to be regretted; and the circumstance led to a correspondence between the Society of Anthropology of Paris and the French Government. M. Viviani, Minister of Labour, acting on behalf of the Minister of Public Works, addressed a circular to the prefects and the engineers of bridges and causeways, urging upon

their attention the provisions of the law relating to the preservation of antiquities. The Minister of the Interior also called the attention of the municipalities to the subject. Both Ministers received the thanks of the Society for their action. The Society has also taken steps to enlist the co-operation of the educational authorities.

The Society has appointed a committee to establish a rational terminology in the anatomical description of human teeth, as the result of a communication by M. G. Mahé, dentist of the hospitals.

MM. Schleicher Frères of 61, Rue des Saints-Pères, Paris, have issued an excellent catalogue of objects of the Stone, Bronze, and Iron Ages, illustrated by twelve plates of typical specimens, mainly from the collections of the late M. Eugène Boban, and of MM. du Chambon, Émile Collin, and others. They are arranged according to the classification of M. de Mortillet, who has examined and verified them.

On the 7th, 8th, and 9th of July next the Society of Anthropology of Paris will celebrate the fiftieth anniversary of its foundation. On the evening of the 6th an informal reception will be held. The meeting on the morning of the 7th will be presided over by the Minister of Public Instruction, when an address will be delivered by Prof. Édouard Cuyet, the President of the Society, and Dr. L. Manouvrier, the Secretary General, will make a report on the scientific activity of the Society since its foundation. The foreign delegates will then be invited to make reports on the state of the anthropological sciences in their countries, and the Minister will close the proceedings with a discourse. On Thursday, the 8th, visits will be paid to the museums, and a reception will be held at the Hôtel de Ville. On the evening of Friday, the 9th, a banquet will end the celebration.

Among recent deaths of old and valued members of the Society are those of Prof. Terrier and Prof. Cornil, both of the faculty of medicine.

M. G. Variot, physician to the Hôpital des Enfants-assistés, has pursued some researches into the rate of growth of new born children in height and weight, with the result that he has arrived at the conclusion that these elements are independent of each other, and that the difference between them is increased where a pathological condition exists, a fact which may furnish useful indications to medical men. M. Marcel Baudouin, in calling attention to the necessity of distinguishing between measurements taken upright and those taken lying down, remarked that this accounted for the contradictory statements as to the height of Napoleon I.

The quinquennial prize of 200l. bequeathed by M. Angrand for the best work in American literature published during the five years has been awarded to M. Seler of Berlin. The commission for awarding the prize consists of two representatives of the Society of Anthropology of Paris, and one each of the Royal Anthropological Institute of Great Britain and the Anthropological Societies of other countries.

Among the latest contributions to anthropology of the lamented Dr. E. T. Hamy are a note on a cranium from the Neolithic camp of Chassey (Saône-et-Loire), and a notice of the life and works of Charles Arthaud of Pont-à-Mousson (who died in 1791, at the age of forty-three), prefixed to two hitherto unknown works of that author on the aborigines of Santo Domingo: one a pamphlet of thirteen pages, printed at the Imprimerie Royale du Cap in 1786, entitled 'Recherches sur la Constitution des Naturels du Pays, sur leurs Arts, leur In-

dustrie, et les Moyens de leur Subsistance'; the other an unpublished manuscript in Prof. Hamy's library, dated 1790, 'Sur le Phallus des Naturels du Pays.' Arthaud was in 1785 the first president of a club of Philadelphians instituted for the study of the colony and the promotion of its welfare.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—Jan. 7.—Dr. C. H. Read, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read. Mr. C. Dawson exhibited a bronze-gilt stirrup found at Framshill Park, near Stroud, co. Glouce.—The Director exhibited a similar stirrup found in London; also an iron ball and three bullets, a bil head, a gisarm, and an iron axe-head found in the Thames at Brentwood.—Mr. H. Plowman exhibited another iron axe-head found in the Thames.—Mr. W. King (through Mr. Reginald Smith) exhibited the seal of Thomas Norwich, last Prior of Prittlewell, 1520.—The following were elected Fellows: Dr. M. R. James, Sir W. Edward Davidson, and Messrs. J. N. Bankes, P. M. Johnston, H. C. Smith, F. W. Bull, E. O. Pleydell Bouverie, E. C. R. Armstrong, C. L. Kingsford, A. P. Maudslay, and Ralph Griffin.

Jan. 14.—Dr. C. H. Read, President, in the chair.—Mr. A. Trice Martin presented the annual report of the work which had been carried on in 1908 at Caerwent, the site of Venta Silurum. He said that the work had been executed mainly under the supervision of Dr. Ashby and Mr. Hudd, and regretted that the former was not present to give an account of what had been done. It had consisted in the excavation of three large houses or blocks abutting on the main street between the west and east gates. Parts of these houses were in all probability shops. To the west of them there was discovered a building that was undoubtedly a temple. It consisted of a *cella*, surrounded by a wall, which had probably formed the *podium*, with a court and entrance to the south from the main street. The plan was not unlike that of the temple at Lydney. To the north of the temple another house had been excavated, with two large yards or gardens, the one on the west having an imposing entrance or porch. Among the notable finds were another hoard of coins, most of them *minimi*; an unusually large amount of "Samian" pottery; and a small stone figure of a seated goddess, with a palm in one hand, and a globe or pomegranate in the other. The execution, which was extremely rude, recalled that of the stone head found some years ago in the so-called "shrine" in the south-west quarter of the city. The report was illustrated by lantern photographs.

Mr. Hudd added some remarks on the finds that were exhibited, and showed some drawings of stone figures discovered in Gaul that resembled the Caerwent goddess.—Mr. Clement Reid reported that some species not hitherto met with in Roman excavations had come to light among the seeds sifted out by Mr. Lyell from the mud of the wells; and there was an interesting discussion (in which Mr. Walters took part) on the contradictory evidence as to the date of "Samian" ware afforded by the coins associated with the finds.

Mr. R. Garraway Rice exhibited a flint of human shape found in the Thames, but probably from British Honduras originally; a Roman bronze statuette found at Pulborough; and sixteen Gothic letters of latten from a monumental slab found in London.

Jan. 21.—Sir Edward Brabrook, V.P., in the chair.—Dr. Philip Norman, Treasurer, and Mr. Ernest A. Mann read a joint paper on an ancient conduit-head at Chapel Street, Bloomsbury, with notes on the history and topography of the Grey Friars' water supply. This forms the sequel to a paper read by Dr. Norman in 1899, and published in *Archæologia*, vol. lvi. part ii. Therein from the Grey Friars' Register (a manuscript now at the British Museum), he had given a detailed topographical description, showing the original course of the pipes that supplied the Grey Friars' Convent, Newgate Street, with water, and had been able to prove that an ancient structure, now under ground at the back of a house in Queen Square, Bloomsbury, was the remoter "head" whence the supply was drawn, the water being carried almost due east to the top of Leather Lane, down which it passed, and then along Holborn to Newgate Street. He had also shown from the minute-books of Christ's Hospital, the foundation which succeeded to the buildings and the water supply of the Grey Friars, that a nearer conduit-head mentioned in the Grey Friars' Register, and at first, like that just men-

tioned, in the open country, was disappeared through the construction of Chapel Street, Lamb's Conduit Street. At the back of a house in that thoroughfare Mr. Mann has recently been fortunate enough to find, under the flooring of a room, this near "head," described in later documents as the "White Conduit," and spoken of by the early chronicler as "Caput aque quod propinquius est, unde pro majore parte aquam habemus, parum autem de capite remociori." Of this he exhibited measured drawings, placed, for comparison, by those of the remoter or "Chimney Conduit." A plan was shown of the approximate course of the pipes as laid in the thirteenth century, with the relative positions of the two conduit-heads; and, by kind permission of the authorities of Christ's Hospital, a plan drawn in 1676. Some interesting extracts bearing on the subject were also given from the books of Christ's Hospital, so that we now have fairly complete knowledge of the Grey Friars' water system, which, as the town spread, had gradually to be abandoned, but not before the earlier years of the eighteenth century.

Mr. E. N. Baynes exhibited two small urns and a glass beaker and bowl, all of Saxon date, found at Eastry, Kent.

ROYAL NUMISMATIC.—Jan. 21.—Sir Henry H. Howorth, President, in the chair.—Mr. Thomas Bliss exhibited a series of pennies of the Mercian kings Offa, Coenwulf, Ciolwulf I., and Berhtulf.—Dr. Arthur Evans showed a series of medals and coins by Abraham and Thomas Simon, which included medals of Lord Inchiquin and Elizabeth Cleypole, the crown and half-crown of Cromwell, and the "Reddite" crown of Charles II.; and Miss Helen Farquhar clichés in silver-foil of the broad and half-crown of Charles II., which were also the work of Thomas Simon. These exhibitions were in connexion with the paper which was read by Mr. W. J. Hocking on 'Simon's Dies in the Royal Mint Museum, with Notes on the Early History of Coinage by Machinery.' The first portion of the paper dealt with the mechanical methods employed in Italy in the earlier half of the sixteenth century; the establishment in Paris, in 1551, of a full set of coining apparatus; and the coining of mill money in England, 1561-72. In connexion with the coining of Italy Mr. Hocking mentioned Bramante, whose name is the first associated with the screw press; Leonardo da Vinci, who placed on record notes and sketches relating to the method of cutting disks for medals and coins; and Benvenuto Cellini, who worked for Popes Clement VII. and Paul III. and for Cosmo de' Medici, and who used both the hammer and the screw for the production of his fine works. Machinery for striking money was first set up in France in the second half of the sixteenth century, under the direction of Béchot, the Graveur-Général, the machine and tools used being those invented by an Augsburg jeweller named Max Schwab. Aubin Olivier was the first to suggest the placing of lettering on the rim of the coin as a preventive against clipping. The introduction of machinery for striking money in England is to be attributed to a Frenchman named Eloye Mestrell, who, under the patronage of the Queen and her Council, installed his new process at the Tower Mint in 1561. It was, however, not encouraged by the principal officers of the Mint, and in consequence was used only for pieces of small size. Mestrell having been condemned to death for certain malpractices in connexion with the making of dies, the process was for a time suspended. Mr. Hocking defined the true meaning of the term "mill money," which is now generally applied to the graining of the rims of the coins. This was not its original meaning, as it was applied to all money struck by the screw, from the circumstance that the necessary power for driving the machinery was, in the first instance, supplied by a mill. The place in Paris where the process was first installed was called the Hôtel des Monnaies du Moulin. The second portion of this paper, which will be read at the meeting of the Society on the 18th of February, will deal with the methods of Briot and Blondeau and with Simon's dies in the Royal Mint.

ZOOLOGICAL.—Jan. 12.—Prof. J. Rose Bradford, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during December, 1908.—Dr. H. G. Plimmer, Pathologist to the Society, exhibited the intestinal tracts of two snakes that had recently died in the Society's gardens, and called attention to the condition of inflammation present in them.—Prof. E. A. Minchin read a paper entitled 'Observations on the Flagellates parasitic in the Blood of Freshwater Fishes.'—Dr. W. A. Cunning-

ton read a paper by Prof. G. O. Sars, entitled 'Zoological Results of the Third Tanganyika Expedition, 1904-5: Report on the Copepoda.'—Mr. T. Goodey sent a paper on 'The Gonadial Grooves of a Medusa, *Aurelia aurita*.'—The Secretary, on behalf of Mr. A. Erwin Brown, Secretary of the Zoological Society of Philadelphia, read a paper entitled 'The Tuberculin Test in Monkeys, with Notes on the Temperature of Mammals.' The paper described the methods and results of experiments which have recently been carried out at the Zoological Gardens of Philadelphia with the view of suppressing tuberculosis in monkeys.—Mr. F. E. Beddard presented a paper by Prof. R. Collett 'On *Balana glacialis* and its Capture in Recent Years in the North Atlantic by Norwegian Whalers.'

GEOLOGICAL.—Jan. 13.—Prof. W. J. Sollas, President, in the chair.—Messrs. T. R. H. Garrett and A. Tulip were elected Fellows; and Dr. Bundjirō Kōtō of Tokyo and Prof. Johan H. L. Vogt of Christiania were elected Foreign Members. Dr. Aubrey Strahan and Mr. J. V. Elsdon were elected Auditors.

The President announced that the Council at its meeting that afternoon, had passed the following resolution: "The Council of the Geological Society desires to express to the relatives of Prof. H. G. Seeley, F.R.S., its profound sorrow in the death of one who had been a Fellow for nearly half a century, had frequently served on the Council of the Society, and, for so many years continued to enrich the literature of geology and palaeontology by numerous original researches in these sciences."

The following communications were read:—'On Labradorite-Norite with Porphyritic Labradorite,' by Prof. Johan H. L. Vogt, and 'On the Genus *Loxonema*, with Descriptions of New Proterozoic Species,' by Mrs. Jane Longstaff (née Donald).

ENTOMOLOGICAL.—Jan. 20.—*Annual Meeting.*—The following officers and Council were elected for the session 1909-10: President, Dr. F. A. Dixey; Treasurer, Mr. A. H. Jones; Librarian, Mr. G. C. Champion; Secretaries, Mr. H. Rowland-Brown and Commander J. J. Walker; other members of the Council, Dr. T. A. Chapman, Mr. A. Harrison, Mr. Selwyn Image, Dr. K. Jordan, Dr. G. B. Longstaff, Mr. H. Main, Mr. G. A. K. Marshall, Prof. E. B. Poulton, Mr. R. Shelford, Mr. Rowland E. Turner, Mr. J. W. Tutt, and Mr. C. O. Waterhouse.—The outgoing President, Mr. C. O. Waterhouse, having alluded to the loss the Society had sustained in the death of six Fellows, took as the subject of his address 'The Claws of Insects.' After briefly describing the various forms of insects' claws, he suggested as a subject for investigation, which he hoped entomologists would take up as a study, "Are these forms of claw merely the result of heredity without any special object, or is there evidence to show that the different forms are adapted to particular modes of life—in fact, have been developed to meet special needs?" He then proceeded to show by numerous examples that closely allied species often had dissimilar claws; that insects with different habits had the same form of claw; and that others with different forms of claw seemed to have the same habits. The question therefore appeared to be still an open one requiring careful investigation, and he appealed for more field observation with a view to solve this and many other problems.

METEOROLOGICAL.—Jan. 20.—*Annual Meeting.*—Dr. H. R. Mill, President, in the chair.—The Council in their report referred to the increasing interest in meteorology which is apparent throughout the country, and they believe that this is in some measure due to the scheme of lectures inaugurated by the Society. They also reported a further increase in the roll of Fellows.—Dr. Mill devoted his Presidential Address to 'Some Aims and Efforts of the Society in its Relation to the Public and to Meteorological Science.'—Mr. H. Mellish was elected President for the ensuing year, and Mr. F. Campbell Bayard and Commander F. W. Caborne Secretaries.

BRITISH NUMISMATIC.—Jan. 20.—Mr. W. J. Andrew, President, in the chair.—The Rev. F. J. Eld and Messrs. W. S. Churchill, J. Cooper, A. R. Peacey, and F. A. Sly were elected Members.—Miss Helen Farquhar read the first part of a paper on 'The Portraiture of our Stuart Monarchs on their Coins and Medals.' The paper was accompanied by lantern-slides, and, like its forerunners on the medallic portraiture of the Tudors, was copiously illustrated by coins and medals of the period. The reigns dealt with were those of James I., Charles I., and Charles II. Close attention was given to the identification of the engravers employed. By means of extracts

from State Papers, and of comparison both with the Great Seals of the monarchs named and with signed medals, Miss Farquhar succeeded in throwing new light upon the attribution of certain coins and pattern pieces to particular engravers, such as that of the gold bezant of James I. to Charles Anthony. Miss Farquhar also maintained that certain pattern pieces of Charles I., hitherto attributed to Thomas Rawlins, should, for reasons of date and workmanship, be attributed to Edward Green, the chief engraver at the Mint, and his coadjutor Nicholas Briot. The story of the latter years of Thomas Simon's short life was also investigated, and it was shown that Simon continued to work at the Mint after he had been officially superseded by Roettier. Miss Farquhar exhibited a 20s. piece of James VI. (1582), and a box of counters of Charles I.'s reign; Coronation medals of Charles I. and Charles II.; a laurel of James I. (1624); a rare half-groat of Charles I., attributed by some to Briot; and also the following pieces by that engraver: a Scottish unit of 1637; a rare pattern crown with the equestrian figure of Charles I.; a shilling of the same and a Return-to-London medal. By Rawlins: a pattern for a half-crown or memorial medal of Charles. By Simon: an Oliver Cromwell crown piece (1658); a Petition crown of Charles II.; proofs of the half-crown of 1660, of a hammered broad and a milled pattern broad of the same year, and a pattern broad of 1662. By Roettier: a battle of Lowestoft medal and a Christ's Hospital medal (1673). Other pieces of interest exhibited by Miss Farquhar were a medal of Henry, Prince of Wales; a unit of Kenyon type 2; an Oxford three-pound piece; a pattern broad inscribed "Florent Concordia, Regna"; and the Golden Medal and the British Colonization Medal of Charles and Catherine.

Mr. Carlyn-Britton exhibited the Henwood Gold Medal (triennial) recently presented to him by the Royal Institution of Cornwall on account of his work on 'Cornish Numismatics'; and Mr. Henry Laver, a large silver medal of James, Duke of York, rev. GENVS ANTIQVVM. Mr. J. Sanford Saltus presented a United States five-dollar piece and a two-and-a-half-dollar piece of the new issue, on which the designs and lettering are incuse. Other presentations to the Society's library were made by Mr. Alfred Ancombe, Mr. T. L. Elder, Mr. S. M. Spink, and the Rev. Dr. Zimmermann.

MEETINGS NEXT WEEK.

- Mon.** Royal Academy, 4.—'The Italians in France,' Prof. R. T. Bosworth.
—Aristotelian, 5.—'Plato's Criticism of Democracy': a Symposium.
—London Institution, 5.—'Nature and Convention in Ancient Art,' Prof. E. A. Gardner.
—Royal Institution, 5.—General Monthly.
—Surveyors' Institution, 7.—Junior Meeting.
—Society of Engineers, 7.30.—President's Inaugural Address.
—Institute of British Architects, 8.—President's Address to Students.
—Society of Arts, 8.—'The Public Supply of Electric Power in the United Kingdom,' Lecture III., Mr. G. L. Addenbrooke (Cantor Lecture).
Tues. Royal Institution, 3.—'The Architectural and Sculptural Antiquities of India,' Lecture I., Prof. A. A. Macdonell.
—Society of Arts, 4.30.—'The Production of Wheat in the British Empire,' Mr. A. K. Humphries.
—Institution of Civil Engineers, 8.—'On Heat-Flow and Temperature-Distribution in the Gas-Engine,' Prof. B. Hopkinson.
—Zoological, 8.30.—'Notes on the Fauna of Christmas Island,' Dr. C. W. Andrews; 'Report on the Radiological Observations at the Society's Gardens during 1908,' Dr. H. G. Plimmer; 'Preliminary Account of the Life-History of the Leaf-Insect, *Phyllium crurifolium*, Serv.,' Mr. H. S. Leigh; 'The Mammals of Malaceland,' Mr. E. Chubb.
Wed. Archaeological Institute, 4.30.—'The Library at the Kepler School, Houghton-le-Spring,' Mr. R. W. Ramsey; 'The Romano-British Villa at Stroud, near Petersfield, Hants,' Mr. A. Moray Williams.
—Entomological, 8.
—Society of Arts, 8.—'The Problem of Unemployment,' Mr. Bolton Smart.
Thurs. Royal Institution, 3.—'The Revival of Modern Drama,' Lecture I., Mr. W. Archer.
—Royal Academy, 4.—'The Master Builders,' Prof. R. T. Bosworth.
—Royal, 4.30.
—London Institution, 6.—'Shakespeare and a National Theatre,' Mr. W. Peel.
—Linnæan, 8.—'On *Puccinia spiralis*, Linn.,' Dr. T. Burgess; 'Economy of *Ichneumon manifestor*, Linn.,' Mr. C. Morley; 'On the Polyrus of Madeira, Canon Norman.'
—Chemical, 8.30.—'The Triazo-Group: Part VII. Interaction of Benzhydroxime Chloride and Sodium Azide,' Mr. M. O. Forster; 'The Triazo-Group: Part VIII. Azolines of the Monobasic Aliphatic Acids,' Messrs. M. O. Forster and R. Müller; 'Nitro Derivatives of Ortho-xylene,' Mr. A. W. Crossley and Miss Nora Renouf; 'The Divergence of the Atomic Weights of the Lighter Elements from Whole Numbers,' Mr. A. C. G. Egerton; and other papers.
—Society of Antiquaries, 8.30.—'Report as Local Secretary for Hants,' Mr. W. Dale.
Fri. Institution of Civil Engineers, 8.—'The Design and Construction of Docks,' Lecture I., Sir Whately Elliot. (Students' Meeting: Vernon-Harcourt Lecture).
—Philological, 8.—'Proper Terms: on the "Company" of Bees and Fowls in the Boks of St. Albans, 1480, and Similar Lists,' Mr. J. Hodgekin.
—Royal Institution, 8.—'The Influence of Superstition on the Growth of Institutions,' Prof. J. G. Fraser.
Sat. Royal Institution, 3.—'Mendelssohn,' Sir Alexander C. Mackenzie.

Science Gossip.

A NEW series, entitled "Cambridge County Geographies"—intended for popular reading as well as for schools—will shortly be published by the Cambridge University Press.

The books will be fully illustrated, and the coloured maps and diagrams relating to county statistics will be special features. The general editor is Dr. F. H. H. Guillemard, who has secured the co-operation of many competent writers. Among the early volumes are 'Norfolk' and 'Suffolk,' both by Mr. W. A. Dutt; and 'Kent,' 'Surrey,' 'Sussex,' and 'Essex,' all by Mr. George F. Bosworth.

A COURSE of eight lectures on 'National Eugenics,' in connexion with the Galton Laboratory, will be given at University College, London, on Tuesday afternoons, beginning on February 23rd. The first lecture will be by Prof. Karl Pearson on 'The Purport of the Science of Eugenics.' On the four following Tuesdays the lectures will be given by Mr. D. Heron on 'Methods of Eugenic Inquiry,' 'Transmission of Physical Characters in Man,' 'Transmission of Psychological Characters in Man,' and 'Inheritance of Disease and Deformity.'

THE death is announced, in the seventy-third year of his age, of George Washington Hough, Professor of Astronomy at the North-Western University, Evanston, near Chicago, and Director of the Dearborn Observatory there. Born at Tribes Hill, Montgomery Co., New York, on the 24th of October, 1836, he entered the Cincinnati Observatory in 1859, whence he removed to the Dudley Observatory, Albany, N.Y., of which he became Director in 1863. His appointments to Dearborn and the professorship at Evanston were made in 1879, and for nearly thirty years he directed the operations there, devoting his attention principally to double stars and to physical observations of Jupiter. He contributed many papers to the Chicago Astronomical Society, to the Boston Astronomical Journal, and to the *Monthly Notices* of the Royal Astronomical Society, which elected him an Associate in 1903.

THE moon will be full at 8h. 25m. (Greenwich time) on the morning of the 5th prox., and new at 10h. 52m. on that of the 20th. She will be in perigee a little before midnight on the latter day, about which date exceptionally high tides may be expected. Several stars of comparatively small magnitude in the constellation Taurus will be occulted on the night of the 27th. The planet Mercury will be at inferior conjunction with the sun on the 11th; he will be visible in the evening (very low in the heavens, in the constellation Aquarius) during about the first week of next month, and in the morning (near the boundary of Capricornus and Aquarius) from the 20th. Venus is in the constellation Sagittarius, and passes next month through Capricornus into Aquarius, rising later each morning. She will be in conjunction with Mercury (to the south of him) on the 19th, both being near the moon, the day before she is new. Mars towards the end of next month moves from Scorpio into Sagittarius; he is slowly increasing in brightness, and rises earlier each morning. Jupiter is at opposition to the sun on the last day of next month, and is brilliant all night in Leo. Saturn is in Pisces, setting now about 9 o'clock in the evening, and earlier each night; he will be in conjunction with the moon on the 22nd.

THE spectroscopic examinations of Morehouse's comet (c. 1908) obtained at the Lick Observatory show that the spectrum contained the three chief carbon bands (that in the green the strongest, in the yellow the weakest), and one (another more doubtfully) of the cyanogen bands. All indications with regard to this remarkable comet point to the fact that the greatest part of its light is inherent, very little being reflected solar light.

THE eighth satellite of Jupiter, which was first detected by Mr. Melotte at the Royal Observatory, Greenwich, on the 27th of January last year, has been again registered on photographic plates. The investigations of Messrs. Cowell and Crommelin show that its orbit is very eccentric, so that its distance from the planet changes from about ten to twenty millions of miles, and the inclination of its orbit to that of Jupiter amounts to as much as 30°. The period of its revolution round the planet is about two years and two months; and its motion in its orbit is, like that of the most distant satellite of Saturn, retrograde. Its great distance from its primary must subject it to considerable perturbing influence from the sun.

Two more small planets were photographically discovered by Herr Kopff at the Astrophysical Institute, Königstuhl, Heidelberg, on the 9th inst.; and one by Mr. Melotte at the Royal Observatory, Greenwich, on the 16th.

FINE ARTS

OUR LIBRARY TABLE.

Arundel Club Publications, 1908.—The Arundel Club's recently issued portfolio of reproductions of pictures in private collections in this country is up to the standard of those of the last four years, and the influential committee of selection have succeeded in getting together twenty photographic plates illustrating pictures which, within certain limits, represent the art of every country. It would, however, be an advantage if the illustrations were arranged in some order, preferably according to schools. It is an excellent plan to include a list of the plates issued in the four previous portfolios, and this summary of the good work done by the Club in the past should ensure a largely increased membership.

No. 1, the 'Portrait of Miss Elizabeth Bunn' (Mrs. Meymott), the sister-in-law of John Opie, by whom the picture is painted, belongs to Lord St. Levan. Though it is characteristic of the art of the "Cornish Wonder," it is hardly important enough to occupy the position here given it. Zoffany's painting of 'Charles Towneley [sic], the Collector, in his Library' (No. 2), belonging to Lord O'Hagan, was shown a year ago at the Burlington Club. It represents Townley surrounded by his "beloved books and a few chosen antiques," which include the 'Townley Venus,' the 'Clytie,' and the 'Discobolos,' which were purchased from him in 1805 by Act of Parliament for the British Museum. This "genuine mystagogue of the most genial type" is shown in conversation with D'Hancarville not "Hancarville," by whose chair stand Charles Greville and Thomas Astle. As the aims of the Arundel Club are closely allied with the interests of our national collections, and Zoffany's 'Portrait of Thomas Gainsborough' in the National Gallery is such a poor production, one naturally regrets that this canvas is not the property of the nation—a loss that has recently been further emphasized by the exhibition at White-chapel of several of Zoffany's portrait-groups of great historical interest. None of these pictures, however, can compare with his large 'Portrait Group' in the collection of Sir Hubert Parry.

The 'Madonna and Child' (No. 3) belonging to Mr. W. C. Cartwright, is a fifteenth-century Florentine work by a painter whom Mr. Roger E. Fry in a critical note seeks, with some hesitation, to identify with Pierfrancesco Fiorentino. There is,

we note, a 'Madonna' in the National Gallery (No. 1199) catalogued as "Tuscan School," but tentatively assigned by some critics to Pierfrancesco. The picture illustrated in this portfolio has, however, several points in common with a 'Madonna' (No. 2118) by Giovanni Francesco da Rimini, which was a year ago presented to the National Gallery by Mr. G. Salting, after having been there for some time on loan.

Two panels the property of Christ Church, Oxford, are reproduced. The weirdly fantastic 'Magdalen' (No. 4), which is obviously the portrait of a lady as the Magdalen, is perhaps doubtfully assigned to Piero di Cosimo. The letterpress suggests that it is "characteristic of Piero's fantastic nature, and should be compared with his other romantic portrait inscribed (falsely, as is now believed) 'La Bella Simonetta' at Chantilly." The 'Simonetta Vespucci' in the Musée Condé (No. 13), though clearly by Piero di Cosimo, is, we believe, still catalogued as a work by Pollajuolo, and is in reality inscribed SIMONETTA JANVENSIS VESPUCCIA.

The other Oxford picture, an 'Adoration of the Shepherds' (No. 5), is here vaguely described as belonging to the Venetian School, and is stated in the letterpress to have been ascribed to Titian when in the possession of Charles I. It is perhaps worth noting that in the Library at Christ Church—where apparently no catalogue has been issued since 1833—the picture is labelled as a 'Nativity' by Titian. As it bears the CR under a crown at the back, it is presumably one of the twenty-eight "Titians" in the collection of Charles I., who in the Raphaelesque 'Nativity,' which hangs near it at Christ Church, was also credited by some inventory-makers with a ninth "Raphael." Although the Madonna placed towards the right of this essentially Venetian composition is Titianesque, and the painting of the light piercing through the thatched penthouse recalls Tintoretto, the picture as a whole resembles the style of Jacopo Bassano. There is, indeed, a very similar 'Adoration of the Magi' by Bassano in the Borghese Gallery (No. 144). Another version which is given to Bassano was bequeathed to the National Gallery by Sir John May in 1858, but is not now publicly exhibited. Titian seems to have painted such a picture, and the Oxford example, here reproduced, was evidently executed by some one versed in the Titianesque tradition; it was engraved on wood, and at a later date on copper. The very fine 'Adoration of the Magi,' which is now catalogued in the Edinburgh Gallery as a work by Bassano—the composition is enlarged and reversed—was, when in the collection of the Marchese di Balbi at Genoa, attributed to Titian.

The companion portraits of a man (No. 6) and a woman (No. 7), by Nicholas Elias Pickenoy, the master of Van der Helst, are among the most notable features of this year's portfolio. As each of these portraits, which come from the collection of Mr. L. B. C. Lockhart Muirhead, is inscribed with the year 1657, it is perhaps worth noting that until now critics have placed the death of Nicholas Elias (Pickenoy) within the limits of 1653 and 1656. The luminous flesh-painting and the exactitude of detail seen in this pair of canvases serve to remind us of a somewhat serious lacuna in our national collection—a fact which has possibly been forgotten since the appearance of two companion portraits in the Denny Sale at Christie's two years ago.

The 'Portrait Groups of Members of the Popple and Ashley Families' (No. 8), at

Buckingham Palace, illustrates the art of Hogarth, but the whole composition is mechanical and unconvincing, and, though each figure appears to be solidly painted, leaves us unmoved. Much more imposing is the life-size full-length 'Portrait of a Young Man' (No. 9), in a rich gold-embroidered jacket, trimmed and lined with red, and wearing high brown boots. This picture by Sustermans was lent last winter by Col. G. L. Holford to the Old Masters' Exhibition (No. 128). The same collector also showed on that occasion his 'Portrait said to be that of William West, First Lord Delawarr,' which was then attributed to Guillim Stretes. The young man here represented has been thus conjecturally identified by the armorial bearings seen in the bezel of the ring which he wears on the second finger of his left hand. It is unfortunate that this superb portrait is not in a perfectly pure state; but, as it was apparently painted in the third quarter of the sixteenth century—that is to say, about the time of the death of that little-known native painter John Bettes—it may possibly achieve greater fame some years hence, when the art of the sixteenth century in England comes to be better understood. In connexion with this picture we may note that the 'Portrait of Henry Howard, Earl of Surrey,' at Hampton Court (No. 331), which had gradually come to be recognized as another work by Guillim Stretes, has lately been relabelled "French School (? Jean Clouet)."

The 'Assumption of the Virgin' (No. 11) by Francesco Granacci, from the collection of Mr. H. C. Somers Somerset, is stated in a note to be "the most important example in England of this artist, who is not represented at all in the National Gallery." We may, however, point out that the 'Madonna, and Infant Christ, St. John the Baptist, and Angels,' which is catalogued in the National Gallery (No. 809) under the name of Michelangelo, and is with certain critics gradually winning its way to acceptance as a very early and discarded work by that master, has been attributed by Dr. Frizzoni to Granacci. Others, again, have regarded it as being from the hand of Bugiardini, the fellow-pupil with Michelangelo under Domenico Ghirlandajo, to whom the picture was formerly officially ascribed.

To Mr. Somers Somerset also belongs 'The Flying Angel' (No. 12) by Pesellino, one of the five main panels which originally composed the large altarpiece in the church of the Santissima Trinità in Pistoia. The 'Trinity' in the National Gallery (No. 727) was originally the centre part of this large picture, which was at one time in danger of destruction by fire. The panel of S. Jacopo Maggiore and S. Mamante, now at Buckingham Palace, was formerly placed to the left of the 'Trinity,' on the right of which were originally the figures of S. Zeno and another saint. Above the last-mentioned panel, which apparently perished in the fire, was at one time inserted in the large altarpiece the 'Flying Angel' now the property of Lady Brownlow at Ashridge, which was some two years ago shown at the Burlington Club as a work by Pesellino, after having been exhibited at the New Gallery in 1893 as by Masaccio. The treatment of the draperies and the drawing of the feet of the "Flying Angel," which is here reproduced, and which formerly occupied the upper left-hand portion of the composition over the S. Jacopo Maggiore and S. Mamante, correspond exactly with the drawing seen in the National Gallery panel. The three predella panels of this dismembered altarpiece, which was completed after Pesellino's death by his assistant Piero di Lorenzo Pratese, are now in private possession in

Pistoia, and were, we think, shown in the Ecclesiastical Art Exhibition held at Pistoia about 1896.

The 'Madonna and Choir of Angels' (No. 13), which it is suggested in the letter-press may be a Westphalian fifteenth-century copy of the 'Madonna in der Rosenlaube' by Stephan Lochner in the Cologne Gallery (No. 64), is in the collection of the Rev. Arthur Sutton. In a note it is claimed that between the Cologne original and this old copy there are but "slight variations, especially in the expression of the faces. The only positive difference of detail is the morse." The picture here reproduced—and that for no very definite purpose—is nearly twice as large as the other, while there are apparently considerable differences in the *espallier* of roses which forms the background. The 'Maria, innerhalb eines Geheges von Rosen,' in the Munich Gallery (No. 5), to which passing reference is also made, is smaller than either of the other versions.

Beyond question the outstanding feature of the portfolio is 'The Building of the Temple' (No. 14) by Pesellino in the same collection, and it is rightly described as "a freshly discovered addition to the scarce works of this rare Florentine master." Such a remark would even better apply to the still more precious and slightly earlier panel by Masaccio which was found some months ago by a well-known critic in the same country vicarage. We hope that this unique 'Madonna' by Masaccio, which was illustrated and fully described in the *Rassegna d'Arte* last May, will be included in the Arundel Portfolio next year.

Of the 'Portrait of a Man with a Hawk' (No. 16), at Windsor, which is here only attributed to Alvise Vivarini, it has been well said by Mr. Berenson ('Lorenzo Lotto,' p. 113) that "bituminous and having darkened, its effect is remarkably Savoldesque." It is included in the current issue of the Guide to the State Apartments as being of the North Italian School, but is still labelled Leonardo da Vinci.

The subject of the picture by Rubens and Jordaens belonging to Lord Jersey (No. 19), is incorrectly given as the 'Apotheosis of the Duke of Buckingham.'

It is, of course, an equestrian portrait of the Duke on a brown horse, and was described as such, by Waagen ('Art Treasures,' iv. 272). It was painted by Rubens in Paris in 1625, when the great Flemish artist not only put *la dernière main* to the famous series of paintings illustrating the history of Henri IV. and Marie de Médicis, but also met for the first time the Duke of Buckingham, who had come over to France to escort Henrietta Maria to England, and who the following year bought Rubens's magnificent collection of pictures. The same horse and the same figure of a Flemish Victory crowning Buckingham are seen in slightly different attitudes in Rubens's 'Equestrian Portrait of Philip II.' at Windsor, and Velasquez's 'Philip IV.' in the Uffizi. The well-known engraving of Buckingham is claimed to have been freely adapted from this portrait by William Passe, by whom it was "graven and dedicated in the year of Our Lord God, 1625." The confusion as to the correct title arises from the fact that there is a ceiling painting at Osterley, also by Rubens, representing the Apotheosis of Buckingham. The composition is, however, quite different, as may be judged from the original sketch by Rubens, which is in the National Gallery (No. 187), where it is inaccurately catalogued as 'The Apotheosis of William the Taciturn, of Holland.'

The 'Repast' (No. 20), one of the early

bodegone or kitchen-pieces painted by Velasquez in Seville, is apparently unrecorded. It recently passed from the possession of Mr. R. Langton Douglas to the Budapest Gallery (*Athenæum*, No. 4223), after having been sold at Christie's on July 3rd.

The 'Peasant Concert' (No. 18), which is in the collection of Mr. Adolph Hirsch, and is well described as "a particularly brilliant, but in some ways puzzling example from the workshop of the three mysterious and indivisible brothers Lenain"; the 'Landscape' (No. 15) by Philips de Koninck, belonging to the Duke of Westminster; and the 'South Gate, Yarmouth' (No. 17), by J. S. Cotman, in the collection of Mr. Arthur Samuel, call for no special comment, but show the wide vision of the Committee of the Arundel Club. The production of such a portfolio does great credit to English art-criticism.

ALTHOUGH we do not agree with the "publishers' note" in the prospectus of *John Pettie, R.A., H.R.S.A.* (A. & C. Black), that Pettie's "work is receiving now a larger recognition than it did even in his lifetime," we are glad that the career of this excellent artist and firm friend has fallen to such a sympathetic and capable chronicler as Mr. Martin Hardie. The author is a nephew of Pettie, and his estimate of the artist is higher and less discriminating than would be that of a writer less bound by family ties. There are greater artists of the past who have a stronger claim than Pettie to a monograph of this importance, but of few of them would it be possible to compile so exhaustive and intimate a biography as Mr. Hardie has done of his uncle. Pettie has been dead fifteen years, and it seems strange that no monograph appeared either during his lifetime or soon after his death. After the usual drudgery and privation of student life, he enjoyed all the sweets of popularity; his pictures were for many seasons a great attraction at the Royal Academy; they sold readily; and his commissions for portraits, to which he devoted much of his time in later years, were numerous. Such portraits as those of Bret Harte (1885), Sir Walter Besant (1887), Sir Charles Wyndham as David Garrick (1888), and Sir Augustus Manns (1892) rank high among those of the last quarter of the nineteenth century; yet with all his success, he can hardly be classed with such artists of that period as Millais, Leighton, and others who might be named.

Pettie was a popular artist; and it is nearly always the fate of the popular artist to undergo cycles of neglect. Romney was neglected for three-quarters of a century; Hoppner, Morland, and Opie for nearly as long a period; Reynolds and Gainsborough only just escaped a similar fate by the splendour of their genius. We may recognize Pettie's "dramatic force and brilliant craftsmanship," yet much of his art is of "a story that is told." Pettie is well represented in our various public galleries. 'The Vigil' of the Royal Academy of 1884 was purchased for 1,000*l.* under the terms of the Chantry Bequest, and is now at Millbank; his diploma picture 'Jacobites, 1745,' of the R.A. 1874, is at Burlington House; nearly all the Scotch galleries contain one or more examples; and Sheffield, Wolverhampton, and Manchester are also well off in this respect.

The great value of Mr. Hardie's book for purposes of reference lies in the excellent Appendix, which extends to 50 pages, and deals with Pettie's works from 1853 to the year of his death. The list, long as it is, is doubtless capable of extension.

There was a small version of 'The Burgo-master' (30 in. by 20 in.) in the E. Allday Sale at Christie's in March, 1895, which does not seem to be recorded by Mr. Hardie; and the two pictures in the T. O. Barlow Sale in 1890 appear to have escaped his vigilance. We are glad to add that the book has an excellent Index.

The Gospel in the Old Testament. By Harold Copping and the Bishop of Durham. (Religious Tract Society.)—This handsome volume is a companion to the 'Scenes in the Life of our Lord' published by the same Society. Mr. Copping was sent to Palestine expressly to saturate himself with local colour, and these pictures are the result. They are intended to illustrate "those Old Testament incidents associated in our minds with the Gospel message." As a rule, they appear to us to exaggerate the dramatic and emotional elements. There is not enough of the tranquil dignity of the Oriental. But to this the picture of 'Jacob's Vow' and the figure of Daniel are notable exceptions; whilst 'Rebecca at the Well' and Pharaoh's daughter are charming drawings of Eastern women. Mr. Copping, however, seems to have drawn too frequently from the same model—a somewhat conventional Israelite, in whom is more than a suspicion of guile. Nevertheless, the pictures are just what they should be for the class of purchasers for whom the volume—it is hardly a book—is prepared. So are the Bishop of Durham's neat little sermons upon the text of each illustration. Their object, like that of the drawings, is not literary or artistic, but "devotional and practical." Dr. Moule is, of course, a scholar and a theologian of no mean order, but here he writes merely as an orthodox expositor, and refers to modern critical views only to scout them. "Mysterious" and "inscrutable" are his favourite adjectives—*ex his discite omnia*. There is also much virtue in the discreet term "secondary marriage" applied to Abraham's relations with Hagar.

The Romaunt of the Rose. By Geoffrey Chaucer. Illustrated by Keith Henderson and Norman Wilkinson. (Chatto & Windus.)—The issue of a new type is a matter of absorbing interest to a limited circle only, but within that limit it is keenly expected and much criticized. Experts are always asking for a new type, and when they get one judge it by the old Venetian models. Mr. Horne has gone instead to the early Florentine printers, and the resulting "Florence" type has reached a high point of typographical perfection. The illustrations, of which we have already written on the occasion of their exhibition at the Baillie Gallery are exceedingly well reproduced in a new process, but we hope soon to see Mr. Horne's type in juxtaposition to woodcuts. The open page of verse in double columns has a very fine effect. We fully agree with the publishers in considering the absence of "any adventitious borders or decorations" as a merit; it is only when they are fundamental constituents of the page that they are admissible, and when they come from the hand of a great artist. In beauty of press-work the Florence Press falls behind the Doves Press, while the heterogeneity of text and illustration marks it off from the elegant simplicity of Mr. Pisarro's productions. Purity of form and legibility have both been attained in a remarkable degree by the designer of the type, which, however, falls short in the *s*, a most difficult letter in English printing from its frequent occurrence as a double letter; the combination *oc* is not very successful, especially when it appears as *occ*. We are glad to see that the Florence Press will devote itself

particularly to works dealing with Italian art, literature, and history, and we may assure purchasers of this series that they will get good value for their money.

Britain's Great Authors. Introduction and Descriptive Text by Arthur Waugh. (Fine Arts Publishing Company.)—The twelve portraits comprised in this portfolio are admirably reproduced, and, being suitable for framing, should prove a welcome acquisition to library or study. Though some tastes might be inclined to place Shelley before Keats, or to rank Coleridge—despite the comparative smallness of his literary output—as a more commanding poetic personality than Wordsworth, the selection—beginning with Shakespeare, and ending with Tennyson—is perhaps as unexceptionable as such a process, in the present instance, could well be. To each author Mr. Waugh has assigned a concise appreciation, but some account of the original pictures, from which the reproductions are made, should certainly have been added.

Sheffield Plate: its History, Manufacture, and Art. By Henry N. Veitch. (Bell & Sons.)—This is a useful and fairly complete account of this typically English ware, and its value is accentuated by the author's experience as a dealer. It is fully illustrated, many of the plates representing valuable pieces in private collections, that of Lady Wolseley being drawn on for some rare and beautiful cups and vessels. Mr. Veitch is so completely a master of his subject that it is a pity he felt compelled to prefix an introduction of ill-digested facts. In his classification the author discards altogether the nomenclature of the dealers, and the simplified system proposed some time ago by Mr. Wylie, and divides Sheffield plate into two main periods: 1750-90, before the introduction of the silver mount; and 1790-1840, with a transitional period indicated from about 1770 to 1790. An important feature of the book is the large number of makers' marks, and the long lists of makers not only in Sheffield, but also in Birmingham, London, Dublin, and abroad. The account of the process of manufacture is clear and full, and some excellent tests for distinguishing modern reproductions from original pieces are indicated. No collector of Sheffield plate can afford to be without this important handbook.

Pippa Passes, and Men and Women. By Robert Browning. Illustrated by E. F. Brickdale. (Chatto & Windus.)—While this reprint of the original form of these famous poems is very desirable in itself with its good print and paper, it owes its chief attractions to its charming illustrations in colour admirably reproduced. Some of them are purely imaginative, some are figure studies of considerable merit. It is a book which will appeal to many as a fitting gift-book—being not only great poetry in itself, but also, by its action on the Pre-Raphaelite poets, the cause of great poetry in others.

The Year's Art for 1909, edited by A. C. R. Carter (Hutchinson & Co.), is a useful book of reference, but continues to include full-page illustrations, which seem to us of no particular value, and out of place in such a guide. Otherwise it increases in size, and the matter is generally pertinent. The 'Directory of Artists and Art Workers' is a commendable feature, but it seems a pity to insert between it and the Index several pages of advertisements.

DRAWINGS BY ROWLANDSON.

IN Mr. Gutekunst's Gallery there opens this week an admirable display of Rowlandson in his best mood—revealing him as the daintiest of pen draughtsmen, setting down the essence of things with the most perfect legibility and the ease of a clerk's running hand. *The Cattle Fair at Camelford, Cornwall* (19), shows the acme of this direct representation, and its nimble design and clear, luminous colour make it a little masterpiece. If all do not attain to such perfect limpidity and aerial suggestiveness as this, there is nevertheless throughout the collection a refined and delicate use of colour which sometimes contrasts in piquant fashion with an occasional brutality of form. Rowlandson, when he introduces figures into this daintily conventional landscape world of his is still Rowlandson the—sometimes ferocious—caricaturist. There are drawings here, *The Rural Wedding* (17) is an example, wherein the two elements wrangle; more often they unite—occasionally, as in the *Magdalen College, Oxford* (18), in a manner almost miraculous when we consider the different scale of form adopted for figures and architecture. Over difficulties which would cramp the invention of a modern realistic draughtsman the artist triumphs by his superb fidelity to a convention which has grown to be his very nature. So long as he is true to that we do not feel him to be false to nature, though his figures be but four or five heads high.

Every year we are made to feel more strongly the difference of the condition of the artist of to-day from that of his like in the days before photography. It is easy to exaggerate the change in the artist himself. He would still express himself very much in the same traditional language, had he the support of a public such as made possible the popularity of Rowlandson or Cruikshank. That success points, surely, to a considerable degree of general culture—to a habit, at least, on the part of the public, of keeping in touch with artistic expression—of utilizing the artist as a stimulus and guide to the art of seeing. Such leadership has to-day been thrown off, and the man in the street is content to see for himself, with complete literalism as his only ideal. As illustrated journalism conforms every day more completely to that ideal, interest in it becomes more languid, and in looking over these drawings it seems amazing that there should ever have been a period when work so delicate and suggestive could have been done by one who was after all a popular journalist of the day.

In that day, too, journalism entailed sacrifices; but they were sacrifices in the direction of crudity and violence which still implied a spirited and lively fancy in the artist. *The Fish Market* (29), with the exaggerated muscularity of its figures, and the *Lords in Waiting* (1), wherein fantastic caricature is yet put to decorative purposes, are examples of Rowlandson in his public aspect. More often the drawings have the air of being a relaxation, wherein the artist gives way to a private taste for greater refinement; but even here we can see the seeking-out of subjects of the moment which comes of working for a public sure to take a lively interest even in these light playthings of the artist.

In the work of the two modern etchers shown alongside this stimulus is lacking. Both Mr. D. S. Macaulay and Mr. Mulready Stone exhibit several excellent prints. The sensitive drawing of the valley in the former's *Lauterbrunnen* (5) is a fine passage in a not entirely satisfactory plate; and we may praise also *Venice, the Dark Canal*

(9), the melodramatic *Houses on the Aare* (8), and the *Pont Neuf, Paris* (3), by the same artist. Mr. Stone is specially successful with the tiny *Three Sketches* (13), somewhat recalling the work of M. Béraud with different subject-matter; and he commands respect by a sustained technical effort, *Entrance to the National Gallery* (12), which is one of those attempts at full realization that every fine etcher makes, and is the better for having made, even if he fails of complete success. The art of both these etchers suffers from the want of air which spoils so much of the more refined work done to-day. It is nervously anxious to resemble something admittedly good, but wanting in the frank and confident development which comes of the genial consciousness that the public has a sensitive eye, quick to respond to any new movement. Artists working thus too privately, and lacking lively contact with the general public, are a little in the position of musicians who go on year after year writing elaborate compositions, without ever hearing them played so as to judge of their effect.

AQUATINTS AT THE WALKER GALLERY: BAXTER PRINTS.

WHEN it has the added stimulus of archaeological interest, art has still a small, discerning public, and fashion has recognized the collecting of aquatints. There is no great master represented in the gathering now to be seen in Bond Street, but a forcible and delicate craftsmanship is the rule rather than the exception, and the exhibition would compare favourably with any modern colour-prints, even from the hand of finer artists, by the technical beauty and intrinsic charm of the work. Nevertheless, when we come to weigh the possibility of reviving aquatint as an alternative to the inevitably mechanical three-colour process, we are forced to ask ourselves to what extent the charming things shown are colour-prints at all. This, without very close examination, is difficult to determine; but it appears clear that almost all are retouched, most of them extensively painted on by hand, and this seems to forbid our taking them as examples of what might be done with commercial success to-day.

The best work is of the period of the Havells and the Daniells, and beautiful work it is; but apparently only one plate as a rule was made, on which two colours (a cool one for the distance, and a warmer for the foreground) were laid. Other colours—often to considerable elaboration—were added in water colour. This combination had great possibilities of brilliance and delicacy, and we may especially mention the *Greenock on the Clyde* (21), by W. Daniell; *Wallingford Castle* (26), by R. Havell; *Margate*, by J. C. Stadler (34); and the *Approach to the (Bore) Ghaut* (97), by Fielding. One or two sporting subjects appear to be executed more purely in aquatint by means of several plates; but though they are technically excellent, the aim of work of this class is not such as to bring out the full possibilities of the method.

The slight prefatory sketch in the Catalogue throws no light on the interesting question of the composition of the coloured inks which were used for printing, and Mr. Martin Hardie's interesting book on colour-printing also leaves us in the dark on this important point.

The collection of Baxter Prints at the New Dudley Gallery cannot claim to reach the high level of artistic beauty of the exhibition just discussed, and the method appears to have been too laborious to have much

prospect of revival. A few individual prints, however, such as Nos. 11 and 102, have considerable old-fashioned charm and great nicety of execution.

THE ARCHÆOLOGICAL BUDGET OF ROME FOR 1908.

THE balance-sheet of profit and loss in the archæological budget of Rome for 1908 closes with a considerable surplus—a result mostly due to chance, as not a spadeful of earth was turned up for scientific purposes in the city or in the suburbs. The new "Legge sulle Antichità," already sanctioned by the Chamber of Deputies, and now under discussion in the Senate House, gives such unlimited power to the State to interfere and confiscate in case of accidental finds on private properties, that it will be unnecessary to resort to official excavations in order to increase the number and value of the works of art in public museums. Such a condition of things is rather conducive to apathy; and yet a few hundred pounds wisely spent by a competent man would solve many fundamental problems connected with the history and topography of the city—with the Luperical, for instance, the Senate House, the altar of the Roma Quadrata, the Porta Carmentalis, &c. When we consider that a large part of the contents of the Capitoline temple of Jupiter have rolled down the slope of the hill into the region of the Via and Piazza Montanara, the Via della Bufala, and the Piazza della Consolazione, where they form a layer many feet deep; that every time an accidental search has been made in it, documents concerning the history of the world have been found in quantities; and that I have myself produced evidence that the great mass of gold nuggets thrown into the foundations of the temple on the day of the laying of the first stone (June, A.D. 74) by the Flavians has never since been touched, we marvel at our indifference, or rather at our inexcusable negligence. Perhaps we are waiting for the search at Herculaneum to be attempted, if not finished, before thinking of other explorations.

I have no doubt that the magnificent document concerning the Social War which will be published by Prof. Gatti in the next number of the *Bullettino arch. municipale* was found in the above-named belt of ruins at the foot of the Capitol, because bronze laws or treaties were either hung in the Capitolium itself (like the Tabule Honestæ Millionis) or kept in the State archives (Tabularium). When the bronze sheet upon which the newly found document is engraved was offered for sale to the City of Rome, it had passed through the hands of many individuals more or less prone to conceal the truth about its origin. My opinion is that it must have been discovered by a workman in the foundations of a new house at the foot of the so-called Tarpeian Rock, facing the Piazza della Consolazione, and sold for a few lire to an "Anticagliaro." When it reached the City Archæological Commission its marketable value had already risen to four figures. Engraved on that bronze sheet is one of the most interesting pages in the history of the Civil War and the life of the Roman leader Cnæus Pompeius Strabo, the father of the triumvir. It speaks of a review of the army held at Ascoli Piceno by the commander-in-chief, of the rewards granted to infantry and cavalry army corps, of the countries—mostly Spanish—from which the men had been drafted, and of other unpublished historical details of Pompeius's campaign. The city administration will have Prof. Gatti's illustration published at its expense and under its auspices before the

end of January, and copies will be offered to Historical Societies both at home and abroad.

Unpublished likewise is the incident in the history of the palace of the Cæsars—the Christianization of the house of Augustine—discovered by Prof. Alfonso Bartoli, while studying the remains of that structure under the casino of the Villa Mills. It was known that, somewhere on the Palatine, an imperial Christian oratory, under the invocation of St. Cæsarius, had been substituted for the classic Lararium; that the name of the otherwise obscure martyr from Terracina had been chosen to suit the place, as it had been chosen for other oratories erected in the villa of Augustus at Velletri, in the villa of Maxentius *ad Statuas*, in the Mutatorium Cæsaris, &c.; that the images of the Byzantine emperors were exhibited in it, as a mark of the power they still claimed over Rome; and that its keeping was entrusted to certain Greek monks called *Saccite*, from the ample robes they wore. Its last mention occurs in a document of the fourteenth century, when there was but one priest left to represent the former community. From the traces of frescoes, with quaint figures of saints, painted in various halls of the Augustan palace, and from certain clumsy adaptations of the same apartments to the requirements of monastic life, Prof. Bartoli has been able to gather and make clear the following points:—

First, that the material Christianization of the Palatine Hill was accomplished by slow stages, and at a late period, in the fifth and sixth centuries; secondly, that the original oratory of St. Cæsarius was of modest size, and not easily accessible, being located on the first floor of the house, in the north-east wing, to which access was given by stairs only six feet wide; and thirdly, that at a later period a church was substituted for the oratory, probably within the cella of the temple of Apollo. Fancy the monotonous psalmodies of those ignorant Eastern monks resounding in the halls and in the temple which had echoed with the chants of the 'Carmen Sæculare':

I am not yet ready to say whether the announcement of this discovery can be accepted without reserve, and whether the church of S. Cæsario ought to be looked for, not within the temple of Apollo, which was annihilated by fire in the night between the 18th and 19th of March, 363, but in the edifices on the Sacra Via near the Torre Cartularia, where the remains of a nameless church of the Byzantine period were discovered by Rosa in 1873.

Students have felt a certain amount of disappointment at the meagre results of the cutting away of the Montecitorio, to make room for the new Houses of Parliament. At any rate, the mystery of the origin of this hillock has been solved to our satisfaction. The accumulation of earth and rubbish in that special part of the Campus Martius dates from the downfall of the Empire, when the spot must have been selected as a dumping-place for the broken jars of the Portus Vinarius, close at hand, as the plain of the Testaccio had been chosen, at an earlier period, for the dumping of the ballast of sea-going ships. Before the rise in its level took place, the site was occupied by an altar of huge dimensions, sheltered by a growth of poplars or cypresses. The altar stood in the centre of a platform enclosed by an iron railing, supported by stone pilasters. Part of this railing has been found *in situ*, and we can hardly conceive how the ancients could enclose such a beautiful monument as the newly found altar within such a rough, common enclosure, made of plain iron bars, and supported by *cippi* of stone unpolished and hardly squared. No inscription has

been found to tell us whether the place was a *ustrinum* or a commemorative monument of some sort. Both hypotheses are tenable. The *ustrinum* where the body of Antoninus Pius was cremated in A.D. 161 was discovered in 1703 within a few feet south-west of the present one, in the subsoil of the monastery of La Missione. Perhaps the new enclosure marks the spot where Marcus Aurelius was incinerated within sight of the great spiral column. A fragment of bas-relief found within the railing represents the figure of a barbarian prisoner clothed, capped, and bearded like the Marcomanni of the column.

Outside the present Porta Portese, at the foot of the hills of Monteverde, within the boundaries of the Vigna Jacobini, where an ancient lane diverged from the Via Campana, three altars have been found *in situ*: the first dedicated to the LARES VIALES, the middle one to the LARES . . . VRALES, the last to the LARES SEMITALES. The first were the protecting genii of the high road, the last of the lane, but what was the local connexion of the Lares . . . uriales? The hiatus contained but one letter, and this must be a *c*. The Lares *curiales* are not a novelty. In the list of streets of the Transiberine region which is engraved on Hadrian's pedestal, now in the Palazzo de' Conservatori, occurs the name of the *VICVS LARVM* . . . V . . . LIVM. Jordan has supplemented the missing letters as *pvtalivm*; others have suggested the form *rvralivm*. The altar found in the Vigna Jacobini gives us the right name, and the knowledge that at a remote period there must have been a popular Curia in this neighbourhood, which was the scene of the annual gathering of great crowds on the occasion of the feast of the Fors Fortuna. Artisans, slaves, small tradesmen, and the nondescripts *qui sine arte aliqua vivunt* journeyed on June 24th to this suburban sanctuary, partly in *corricoli*, partly in boats down the Tiber, for the purpose of supping and drinking in one of the innumerable booths erected for the occasion on the banks of the river or on the roadside. This vulgar feast is still in honour in Rome, and, curious to note, it falls exactly at the same date—the famous Notte delle Streghe ordi San Giovanni! The same booths, the same shouts, the same bibulous hilarity, and maybe the same supper of snails appear now, as then, on the night of June 24th.

The Fates have been more liberal to us in the matter of discoveries in the field of art. The Antinous of Antonianos, the sarcophagus of the Via Collatina, the seven dancing Hours of the Via Labicana, the sarcophagus of the African cities, and other splendid works lately found, or lately added to our museums, will be better described in another letter.

RODOLFO LANCIANI.

Fine-Art Gossip.

ALFRED STEVENS is the subject of two articles in *The Burlington Magazine* for February: the first of them, by Mr. D. S. MacColl, dealing with his portraits, of which five are reproduced; and the second, by Mr. Edward F. Strange, throwing new light upon Stevens's relations to the Royal College of Art, his views of teaching design, and his early training in Florence. An ingenious and well-illustrated inquiry into the identity of the Limoges enameller K. I. P., by Mr. H. P. Mitchell, is another prominent contribution. Early Chinese porcelain, Ladik rugs (Mrs. Herringham), an undescribed woodcut by H. S. Beham representing the patron saints of Hungary (Mr. Campbell Dodgson), the early development of Correggio (Dr. W. Suida), and Trecento pictures

in American collections (Dr. Osvald Sirén) are discussed in the remaining articles. The only known oil painting by J. R. Cozens is also described and illustrated. The editorial article deals not unkindly with the McCulloch Collection.

LAST Wednesday at Burlington House Mr. Goscombe John, sculptor, and Mr. John Belcher, architect, were elected Royal Academicians; Mr. B. Mackennal, sculptor, was chosen to be A.R.A.; and M. Jean Paul Laurens an Honorary Foreign Academician.

MESSRS. DOWDESWELL will hold at their galleries during February an exhibition of water-colours of 'The English Lakes,' recently painted by Mr. R. G. Goodman.

A CATALOGUE OF MINIATURES AT THE VICTORIA AND ALBERT MUSEUM has just been published in a paper edition (1s.).

Two important portraits have recently been discovered at Versailles: one in the *réserve* of the Museum, and the other in a *salon* of the Lycée. The former is by Ferdinand Elle, and represents Madame de Sévigné *en buste*, with a string of pearls in her hair. It is twenty years earlier than the well-known pastel by Monteuil, and the beautiful hands fully bear out the admiration expressed by her contemporaries. The second portrait, by Nattier, is of Marie Leczinska, and is known only through engravings. It was painted in 1748, and at the time of its discovery was covered with dust and dirt.

The choice collection of Greek coins of the late Mr. Frank Sherman Benson of Brooklyn, New York, which Messrs. Sotheby will sell on Wednesday next and six following days (Saturday excepted), is one of the most important ever formed by an American collector. The series is principally concerned with the numismatic history of ancient Italy and Sicily.

EXHIBITIONS.

SAT. (Jan. 30).—Mr. R. Gwelo Goodman's Water-Colours, 'The English Lakes,' Dowdeswell Galleries.
—New Association of Artists, Second Exhibition, Private View, Goupil Gallery.

MUSIC

THE WEEK.

COVENT GARDEN.—'The Ring' in English—*Die Meistersinger*.—*The Angelus*. By Dr. E. W. Naylor.

THE first cycle of the 'Ring' ended on Friday evening in last week. One of the features of the performance was the impersonation of Brünnhilde by Mrs. Saltzmann-Stevens. The quality of her voice is not, perhaps, sufficiently dramatic, but the singing was very fine, and in quiet, tender passages most expressive. It is said that the lady is new to the stage, in which case the ease and spontaneity of her acting are remarkable. In 'Siegfried' Messrs. Cornelius and Bechstein were both excellent in the first act. There were fine moments in 'Götterdämmerung,' yet, taken as a whole, the dramatic effect was not very strong.

An interesting performance was given of 'Die Meistersinger' last Monday. Mr. Walter Hyde as Walther sang exceedingly well, but not powerfully enough in the first exacting act. Moreover, in his acting he showed that the part was new to him. Mrs. Frease-Green, the Eva, deserves praise; she was, however, heard to greater advantage as Sieglinde in 'Die

Walküre.' Mr. Nissen was not sufficiently dignified as Hans Sachs; while Mr. Meux, as Beckmesser, although he had many good moments, seemed to lack the dry, penetrating voice needed to render that difficult part thoroughly effective. The turbulent ensemble at the end of the second act deserves special praise. Dr. Richter conducted finely, as usual, though in this opera, as well as in the 'Ring,' the singers must occasionally have found it hard at times to be heard above the orchestra.

Of late there has been a great deal written about English opera; as yet, however, the hope of many musicians has not been fulfilled. The performances of the 'Ring' in English now taking place at Covent Garden show, however, what English artists can do; while on Wednesday evening an opera by an English composer was produced in English, with English artists; moreover, under the direction of an English conductor, Mr. Percy Pitt. We refer to 'The Angelus,' an opera consisting of a prologue and four acts, by Dr. Edward Woodall Naylor, organist of Emmanuel College, Cambridge; and the work was well received. A composer depends to a large extent on his librettist; but although there are good points in the text written by Mr. Wilfrid Thornely, it is not altogether satisfactory. The prologue might, with advantage, have been a little shorter. The contrast between that sombre prologue and the fête day on a village green, with which the first act is concerned, is certainly effective—it recalls, indeed, a similar contrast in Gounod's 'Faust'; but there is something mechanical about the sudden passion of Francis for Beatrice; and then in the final act, after the former has obtained the Elixir of Life, one cannot quite understand why Beatrice should die, and Francis be condemned to drink the vital draught. The death of both lovers would have formed a fitting dramatic ending, or, to suit those who prefer a happy one, they might have married and lived happily ever afterwards. In the ending of his prologue, and of the first three acts, the librettist has, however, offered good situations to the composer.

Dr. Naylor has composed a *scena*, 'Merlin and the Gleam,' for baritone and orchestra, but this opera appears to be his first attempt to write for the stage. The first thing one notices is the excellent choral writing; of that we have proof in the first act, especially the "Watch over each and all" at the close; also in the 'Chorus of Nymphs' at the sacred grove of the Temple of the Fates. In the solo portions we find melodious and grateful writing for the voices, if not strong individuality. In the love-duet at the end of the second act there are many clever and effective touches, yet the music seems well made rather than strongly inspired.

Dr. Naylor in the third act, and again in the fourth, shows his strong desire to be dramatic, and he succeeds up to a certain point; but it is by adopting a Wagnerian style, not displaying one of

his own; at other times the orchestral music is stiff—plain chords merely supporting the voice part. As regards the orchestration, it was all sound and appropriate, though not distinctive. Of course it would be unreasonable to expect a composer suddenly to write stage music as well as men who have had years of experience. Dr. Naylor has written a very promising work, which assures us that if he writes a second opera, it will be a still better one. 'The Angelus,' with perhaps a few cuts, and shorter intervals between the acts than was the case on Wednesday, has indeed a fair chance of attracting for a time. Miss Florence Easton as Beatrice and Madame Gleeson-White as Sylvia were fairly successful. Madame Edna Thornton impersonated Death, and sang well. Mr. Francis MacLennan as Francis deserves much praise. The staging of the piece was excellent.

Alessandro Scarlatti's Harpsichord and Organ Music. Edited by J. S. Shedlock. Parts II. and III. (Bach & Co.)—In the Preface to the first part of this edition it was stated that while the music must be accounted valuable from an historical point of view, it possessed other attractions. Reference to the Minuet, Corrente, and Aria alla Francese in the recently published parts justifies that opinion. The new Toccatas are also interesting. It might truthfully be affirmed that in the earlier Toccatas Scarlatti occasionally indulged in prolixity. Here, however, his music is concise, and it displays cleverness. A set of Variations, which will be found at the beginning of Part III., deserves notice. In certain features, though not in all, the music recalls Pachelbel and other German composers of the period.

Musical Gossip.

SIGNOR TAMINI, who gave an orchestral concert at Queen's Hall on Monday, has an excellent, well-trained tenor voice. In Weber's 'Durch die Wälder' he displayed intelligence and dramatic instinct, but there was a lack of warmth; an aria from Meyerbeer's 'Africaine' showed off his voice to better advantage. He was evidently very nervous, so that one cannot definitely judge of his artistic powers. Miss Kathleen Parlow gave a clever performance of the first movement of Paganini's Violin Concerto in D. The Beecham Orchestra was under the direction of Mr. Thomas Beecham.

FEBRUARY 4TH has been fixed by the Queen for the concert at the Albert Hall in aid of the sufferers from the earthquake at Messina. It is being organized by Mr. John McCormack. Among the artists who have offered their services are Mesdames Lillian Blauvelt and Donalds, and Messrs. Lane Wilson and Ivor Foster.

M. VINCENT D'INDY, the distinguished French composer, will conduct his 'Wallenstein' Trilogy at the Symphony Concert, Queen's Hall on March 27th.

DR. RICHARD STRAUSS's new opera 'Elektra,' based on Hugo von Hofmannsthal's tragedy, was produced, as announced, at the Royal Opera-House, Dresden, on Monday evening, under the direction of Herr von Schuch. Frau Krull impersonated Elektra, while the parts of Clytemnestra and Chrysothemis were taken by Frau

Schumann-Heineck and Fräulein Margarete Siems respectively. From various accounts the performance of this complicated work appears to have been most satisfactory.

MR. GRANVILLE BANTOCK, Peyton Professor of Music at Birmingham University, will conduct his Fantastic Poem 'The Pierrot of the Minute' at the Symphony Concert, Queen's Hall, this afternoon. The programme includes Beethoven's Pianoforte Concerto in E flat, with Madame Carreño as soloist.

PERFORMANCES NEXT WEEK.

ROYAL ALBERT HALL.	Concert, 3.30.
SUNDAY SOCIETY CONCERT, 3.30, QUEEN'S HALL.	
SUNDAY LEAGUE CONCERT, 7, QUEEN'S HALL.	
SAT. ROYAL OPERA, COVENT GARDEN.	
MISS MURIEL PRICE'S VOCAL RECITAL, 8.15, BECHSTEIN HALL.	
BARNES-PHILLIPS CONCERT, 3, BECHSTEIN HALL.	
MR. FRANK MERRICK'S PIANOFORTE RECITAL, 8, BECHSTEIN HALL.	
PHILHARMONIC CONCERT, 8, QUEEN'S HALL.	
MISS CONNIE VAN HULST'S CONCERT, 3, EOLIAN HALL.	
QUEEN'S HALL ORCHESTRAL CONCERT, 3, QUEEN'S HALL.	
LONDON CHORAL SOCIETY, 8, QUEEN'S HALL.	
MR. DONALD FOREY'S CONCERT, 8.30, CHESAIRE TOWN HALL.	
WESLEY STRING QUARTET, 8.30, BECHSTEIN HALL.	
MR. T. BYRDE'S CONCERT, 3.15, BECHSTEIN HALL.	
MISS GERTRUDE MELLER'S PIANOFORTE RECITAL, 5.15, EOLIAN HALL.	
STROLLING PLAYERS' CONCERT, 8, QUEEN'S HALL.	
MR. SEPTIMIUS WEBBE'S PIANOFORTE RECITAL, 8.15, STEINWAY HALL.	
MISS LECHE'S FIFTH CONCERT, 3, EOLIAN HALL.	
MESSRS. J. BELFRAGE AND R. A. BUCHANAN'S RECITAL, 8.15, STEINWAY HALL.	
CHAPPELL'S BALLAD CONCERT, 2.30, QUEEN'S HALL.	
MADAME CARREÑO'S PIANOFORTE RECITAL, 5.15, BECHSTEIN HALL.	

DRAMA

THE WEEK.

HIS MAJESTY'S (Afternoon Theatre).—*The Admirable Bashville*; or, *Constancy Rewarded*. "Bernard Shaw's Masterpiece in the Elizabethan Style."—*Tilda's New Hat: a Play in One Act*. By George Paston.

THERE is surely irony in the turn of events which has made Mr. Bernard Shaw, who long battered vainly, like a sturdy beggar, at the doors of our playhouses, become, as it were, a pampered favourite whom it is possible to accuse of keeping the warmth of public favour from his less lucky brethren. Yet it is a fact that the Afternoon Theatre Society's production of his 'Admirable Bashville' has provoked not a few complaints against his monopoly of the theatre of ideas. Why, we are asked, should a society which aims at carrying on the reforming work of Messrs. Vedrenne and Barker fall back on an old play of Mr. Shaw's—and that a mere *jeu d'esprit*—instead of giving a chance to the "unacted"? Once upon a time Shakespeare used to be spoken of as the great blackleg of our stage, who took the bread out of the mouths of modern dramatists. It is a quaint state of affairs in which the "rival" of Shakespeare, the anarchist of our drama, can be conceived of as partly responsible for the prevalence of unemployment among his fellow-craftsmen. Really, however, these protests are a little unfair to Mr. Shaw. In the old Court days he carried lesser-known men on his back, making the presentation of their dramas possible by the success of his own. May he not now claim room to perpetrate a harmless little joke?

For a joke is all that 'The Admirable Bashville' is, and a very amusing joke, though its satire is scarcely very subtle, and does not exactly hit the mark at which the author aimed. Meant to be a skit on the Elizabethan drama, it merely travesties the turgid rhetoric and high-

flown romance of the school of Sheridan Knowles and Bulwer Lytton. Written to prove what an easy business is the turning-out of stage blank verse, it is made up for the most part of limping iambic lines such as any man with a poetic gift could produce wholesale, but having produced would as quickly destroy. If Mr. Shaw thinks that by decking out this stuff with a few scraps from sixteenth-century dramas and a few parodies of Shakespearian passages, he gets anything like an imitation of Elizabethan blank verse, he is mightily mistaken. Indeed, in his highest flights—such as his hero's denunciation of modern civilization and his (idealized) Zulu king's diatribe against the white man—he forgets his intentions of burlesque, and indulges in rhetoric of a very forcible type. Still, these are but rare excursions of his, and the atmosphere is generally that of farce—farce at his own expense. For ridicule though Mr. Shaw may the conventions of romance, his most relentless strokes are reserved for the creatures of his own fancy, the novel of his "nouage." In 'Cashel Byron's Profession,' the story on which his play is based, he treated the characters—pugilist hero and condescending lady—whose love-affair constitutes its essence, with a certain serious sympathy. They are made ludicrous figures on the stage; Cashel's talk is nearly always bombast, and Lydia, from being a girl of ultra-refinement, eager to discover a mate of brawn and muscle who shall be her counterpart, is converted into a silly romantic creature, all whims and fancies. That is the worst of Mr. Shaw's blistering humour: it spares nothing. If he is at a loss for a subject of satire, he will parody himself. He is capable of burlesquing every play he has ever written. 'Candida' has already come in for such treatment.

The actors enter very happily into the playwright's mood. If he employs beef-eaters to indicate his changes of scene, arranges comic effects in the orchestra, and brings more or less Elizabethan traditions of staging into quaint association with prizefighters, trainers, the Agricultural Hall, and Cetewayo's visit to England, his interpreters are unsparing in their efforts to give point to every sally of wit, extravagance ofrodomontade, and suggestion of humorous byplay. Mr. Ben Webster's treatment of his old part of Cashel Byron might almost be called an inspiration, so wholehearted is his delivery of his mock-heroics, so alert his sense of fun. Miss Marie Löhr makes Lydia the daintiest of rogues, and evidently revels in the nonsense she has to speak. Mr. Ainley lavishes his most sonorous diction on the part of Bashville, the footman who cherishes a secret attachment to his mistress. And Mr. Lennox Pawle as the trainer, Miss Rosina Filippi as Cashel's gushing mother, and Mr. James Hearn as the Zulu king, all strike the right note of irresponsibility.

Yet Mr. Shaw's humour leaves one conscious of a feeling of emptiness; so that the directors of the new Society have

done well to follow this "masterpiece" with a play that has flesh and blood in it, a study of low life in which the Cockney woman of the people is shown in her true colours, and a nice balance is kept between shrewishness and good nature. In 'Tilda's New Hat' George Paston gives us three excellent variants on this type—differentiated with the nicest skill by Miss Agnes Thomas, Miss Florence Lloyd, and Miss Sydney Fairbrother—as well as drama that reveals both the depths and shallows of human nature.

FORTUNE PLAYHOUSE.—*Pippa Passes*. By Robert Browning.

As an experiment, perhaps the English Drama Society's staging of 'Pippa Passes' was just worth doing. As a curiosity, the production was just worth going to see. But the performance only confirmed conclusions at which any student of the theatre must have arrived independently. Pippa, with her innocence of heart and her happy optimism, is a creation of touching charm, and Browning's handling of the emotional crises of his characters, so strangely affected by the little girl's snatches of songs, is, beyond question, dramatic. But there happens to be a great difference between the drama of narrative and the drama of the stage. From the latter is eliminated all that is superfluous; in the former is expressed all that acting and stage accessories bring out. Browning's poem, apart from the loose connexion of its episodes, necessarily seems diffuse and lacking in concentration, because it is dramatic in the narrative sense. Just one scene got across the footlights at the performance—the duologue between the guilty lovers, Sebald and Ottima. That was to be expected, for here we have passion at white heat and in constantly changing mood. Yet that scene would require "cutting" if staged at a regular playhouse, and even here an expert will note that the general composition of the verse shows it to be intended for the eye rather than the ear. Miss Lucy Wilson and Mr. Gordon Bailey acted capably in this episode. The Pippa was Miss Isabel Roland.

William Shakespeare, Player, Playmaker, and Poet. By Canon Beeching. (Smith, Elder & Co.)—Under this somewhat grandiloquent title, Canon Beeching has issued a small volume containing three lectures, the first a direct series of arguments against Mr. Greenwood's 'Shakespeare Problem Restated.' The two others "endeavour to set out the Player's Life as simply as possible, and show the congruity of what is recorded of his character with the impression made upon our minds by the dramas themselves." Mr. Greenwood had simplified his case by limiting its extent. His legal acumen was chiefly spent in attempting to prove the impossibility of "the Stratfordian's" having written either poems or plays—a negative argument, with only a suggested affirmative of another possible author.

Canon Beeching begins to deal with this case much on the same lines as our own review of the work, and shows the irrelevance of many of the arguments, and the incorrect-

ness of some of the statements, further explaining the "Mystery" in Ben Jonson's Birthday Ode to Bacon, Ben Jonson's pronouncements concerning the "Sweet Swan of Avon," and "the silence of Philip Henslowe." But he has laid himself open, in some cases, to strictures from Mr. Greenwood, as, for instance, concerning his parallel between Shakespeare's and Drayton's "schools and schoolmasters" (pp. 9, 10), arguing that "Drayton, like him, had no learning beyond what a schoolmaster could afford" (p. 15), whereas Drayton was educated in the family of Sir Henry Goodyere as a page, with a private tutor and an extensive library. The Canon is occasionally a little hazy. He differs from Prof. Churton Collins (whose views Mr. Greenwood accepts) as to the extent of Shakespeare's knowledge of the classics, which is shown in the poems and plays. He limits it to Ovid and Plautus and "besides these general debts, there are one or two other passages, such as Portia's speech on mercy, which come immediately, or through some other author, from the classics" (p. 12). He does not seem to remember that Sir John Conway makes use of 'De Clementia' in his 'Flowered Prayers' to try to melt the heart of Queen Elizabeth in his own favour.

The limits of time necessary to a lecture need not, in a volume, have precluded the lecturer from touching Mr. Greenwood's special argument concerning the legal knowledge of Shakespeare. Indeed, even with the addition and support of the two other lectures, 'The Story of the Life' and 'The Character of the Dramatist,' interesting as the latter is, the work is too slight for the conflict. So much has been written already for and against the assertions from which Mr. Greenwood has evolved his 'Problem,' that it would have been well if Canon Beeching had cut himself adrift from his lectures, and spent a little more time and trouble on his work. Nevertheless, even in this little volume there are collected some very hard problems for Mr. Greenwood's "replication." There is unfortunately no Index.

THE latest additions to Mr. J. S. Farmer's excellent series of "Tudor Facsimile Texts" (T. C. & E. C. Jack) are Myddylton's edition of Heywood's *Four PP.* (1545 ?), Charlewood's edition of Lewis Wager's interlude of *Marie Magdalene* (1567), and Bynnenman's edition of the anonymous Biblical interlude *The Historie of Jacob and Esau* (1568). The reproduction has been made with the greatest care. We desire to repeat our commendation of the series.

WE have also received the first volume of a new series of "Tudor Reprinted and Parallel Texts" under the same editorship, which may be described as intermediate between the foregoing and the less happily conceived set of "Early English [Dramatists]." Mr. Farmer's purpose appears to be much the same as that of the Malone Society, to supply carefully checked typographic copies of texts which may be accepted with confidence by students who have not access to the originals or to the expensive photographic facsimiles. The volume before us is Creed's print (1600) of Lyly's *Maydes Metamorphosis*. We doubt the wisdom of this selection, seeing that the text appeared only six years ago in Mr. Bond's Oxford edition of Lyly, and that there are many early plays which have never been reprinted. This consideration is not without force even in the case of the "Facsimile" series; here it should be taken to heart, if the claims of the prospectus are to be made good.

The reprint has been executed with great care, and the "obvious misprints" in the original have been noted in the short Preface.

Dramatic Gossip.

JUST as we go to press we hear with great regret of the death of that masterly artist Coquelin aîné, who made his first appearance at the Théâtre Français as long ago as 1860, and was appointed a "sociétaire" of that institution in 1864. We hope to deal further with his achievements.

MISS LENA ASHWELL has accepted as a successor to 'Diana of Dobson's,' an unconventional comedy, at present called 'The Truants,' by Mr. W. T. Coleby, whose work has previously met with success at the Kingsway. It presents Miss Ashwell herself in the part of a distinguished traveller and author.

AT the Royal Institution two lectures on 'The Revival of Modern Drama,' by Mr. William Archer, are to be delivered on February 4th and 11th. Mr. Archer will begin his lectures by speaking of the movement of dramatic life about 1890 in England, France, and Germany.

A CORRESPONDENT writes:—

"The *Athenæum* of the 16th inst. contains a notice of a book by Mr. Rutland Barrington, in the course of which is quoted an anecdote related in his book. The tale is of an experience of Sir W. S. Gilbert, who was told by a lady in New York that she admired 'Mr. Bache's music.' Sir William jumped to the conclusion that the speaker referred to the music of Bach, whose name, he says, 'she pronounced Bayche.' So, to the lady's question, 'Can you tell me whether he is now composing?' he replied, 'No, Madam, he is decomposing'; and forthwith he and Mr. Rutland Barrington make a story of the incident at the lady's expense. But—alas for our story-tellers!—F. Edward Bache (pronounced Bayche) was a composer who wrote a considerable quantity of music for the chamber as well as some for orchestra and two operas—the latter, I believe, not published. He was born in Birmingham in 1833, and died in 1858. His name is known to musical people, and there is no reason to doubt that it was to his music that the lady referred. And as she was probably unaware of his early death, there is nothing, I suppose, inherently absurd in her having asked whether he was still composing. I fear that the point of the story recoils upon the narrators, who are apparently ignorant of the fact of Edward Bache's having existed. It must be allowed that the New York lady has the laugh on her side, but let us hope that it may be sufficient consolation to Sir W. S. Gilbert under the circumstances to observe that his play upon the word 'composing' still survives."

TO CORRESPONDENTS.—F. L.—A. W. P.—O. F.—Received. T. W. D.—F. W. F.—Many thanks. E. D.—J. E.—M. J.—F. E. W.—Not suitable for us. No notice can be taken of anonymous communications. We do not undertake to give the value of books, china, pictures, &c.

We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

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